

EAGLE'S EYE

Volume XL1 Number 1

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BYU

BRIGHAM YOUNG
UNIVERSITY



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Mark A. Philbrick/BYU Photo

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Cover (Alisha Gallagher): SOAR is a weeklong program sponsored by Multicultural Student Services (MSS) for prospective students of Brigham Young University (BYU). SOAR seeks to educate participants about becoming competitive in college admissions, what to expect if they are accepted to BYU, the various resources available to them through MSS, and how to succeed academically. See story on page 16.

Inside Front (Alisha Gallagher): The BYU campus, as seen from the Y Mountain trail, hosts the many programs that MSS offers. Not only do these programs expose multicultural students to the diverse opportunities available at BYU, but they also help the students share the unique cultures they bring to the university. See story on page 20.

Inside Back (Photo by Kyle Lauritzen): Maori bone carvings are precious pieces of art in Maori culture. They each have a different meaning and are worn and treated with pride and respect. See story on page 30.

FROM THE *Director*



Julia Woodbury

This last year I learned that sometimes work is required to receive hoped-for miracles and other times the miracle is the learning that comes from enduring experiences.

In many cultures throughout the world, the crane has long been considered as a symbol of health, longevity, and commitment. The regal, upright carriage of these elegant birds reflects their dignified status among the noble birds.

An ancient Japanese tradition of *senbazuru* promises that a person who folds one thousand origami (paper) cranes will be granted a wish, such as a long life or recovery from illness. Often *senbazuru* are hung on strings and presented to a person who is ill as a wish for recovery. Family members or a group of people with a collective wish will come together for hours to fold each intricate origami crane in order to complete a *senbazuru* for a loved one.

Let me share two stories about *senbazurus*. Sadako Sasaki was a young Japanese girl born in 1943. She was two years old when the United States dropped the atomic bomb on Hiroshima near the Misasa Bridge where Sadako lived. She was a bright, happy girl who loved to run. She had a lot of energy and her parents were always telling her to sit still. In 1955 her family learned she had leukemia as a result of the atomic bomb, and she was predicted to live for only one more year. Sadako's best friend visited her in the hospital and brought with her a golden piece of paper that she folded into a crane. She told Sadako about the story of the paper cranes and the Japanese belief that if you fold one thousand paper cranes, you could have one wish granted.

Sadako eagerly began to fold paper cranes in order to get her wish to live. She would use any paper she could get her hands on including paper from her medications in the hospital. Some of the cranes were so tiny and delicate that one could tell she had to use needles or pins to hold them in order to make the folds. Sadako's brother diligently hung each bird from the ceiling in her hospital room as if the crane was in flight.

Unfortunately, Sadako was able to make only 644 cranes before she passed away. Her classmates and friends finished folding the remainder of the thousand cranes to honor her and she was buried with all one thousand of the folded paper cranes. Sadako showed great faith during her illness and her friends gave her a wonderful tribute in combining their efforts to complete the *senbazuru*.

Last year, I was the grateful recipient of a *senbazuru*. My parents had the opportunity to serve a mission in Nagoya, Japan. When the faithful members in Nagoya heard about my health, they gathered together in their homes and in the church meetinghouse to fold a thousand paper cranes for me. Their labor of love was sent across the ocean and arrived at my home where my mother translated and relayed the wish they had sent to me. Tears streamed down our faces as the ancient Japanese tradition made the hope, faith, and love of dear friends from across the world feel ever present. Their collective wish for me gave me even more desire to face my challenges with even more strength and courage. Fortunately, the miracle and wish of those Japanese members who made the *senbazuru* was granted and my life was prolonged.

I appreciate the Japanese culture and the cultures of so many others that teach the importance of combining works and faith with healing. I am grateful for the culture of Christ which teaches us that miracles are worked by small means and show unto us marvelous works.¹

I believe that some personal and collective wishes come true. I also believe in miracles. Yet I also believe that the Lord allows us to have experiences that help us progress in our own personal journeys whether or not our wishes come true.

May we have the determination, the willingness to work, and the faith of a Sadako and the Japanese members in Nagoya. And may we also see the value and the progress that comes from enduring experiences throughout our individualized journeys in life.

NOTE

1. The Book of Mormon: Another Testament of Jesus Christ, Alma 37:41.


Lisa Parkinson
Director, Multicultural Student Services

EAGLE'S EYE *Staff*

We are the small, rotating staff of undergraduate students, working in a laboratory-style environment, who create *Eagle's Eye*. This year, we welcomed Alisha Gallagher, Bryce Hanks, and Jenna Miller to our team while bidding farewell to Justin Ritter and Liahona Walus.

Our intensive, yearlong publication process is a hands-on learning experience that teaches us skills such as writing, editing, graphic design, photography, and layout design. In addition to developing these techniques, we learn to research, think critically, express ideas clearly and concisely, meet deadlines, and work as part of a team. Each of us strives to improve and develop our skills regardless of our initial training.

As a staff, we are committed to high standards of professionalism and feel a great responsibility to represent Multicultural Student Services and Brigham Young University well.

Eagle's Eye is given to scores of prospective students, mailed to hundreds of alumni, and sent to colleges, universities, and scholarly programs across the country. We consider it a blessing to write for such an outstanding publication.



Bryce Hanks
Concord, California

Whether I'm studying Spanish literature, listening to a well-crafted speech, or writing an article, I have always been fascinated by the infinite possibilities and beauties of language.



Jenna Miller
Cedar City, Utah

I am grateful that working for *Eagle's Eye* gives me the unique opportunity to examine different cultures and broaden my understanding of the world while pursuing my interest in writing.



Samantha Copé
Bowie, Maryland

I love learning. I've discovered a remarkable amount through film and writing. I also enjoy studying people and have learned so much about the human experience by listening to and watching them.



Justin Ritter
Springville, Utah

I have truly enjoyed my time at *Eagle's Eye*. As I move on to internships, graduation, and whatever else awaits me, I can't help but think of how my experience here has paved the way.



Alisha Gallagher
Pittsburg, Kansas

Working for *Eagle's Eye* provides a window through which I can personally witness the great influence that different cultures have on the students of Brigham Young University.



Liahona Walus
Wellington, New Zealand

I am currently working toward a B.S. in biology and a B.A. in dance. Meanwhile, I am gaining opportunities to grow mentally, physically, and spiritually.

The New Shanghai Circus

by Alisha Gallagher

A stunning performance of brilliantly orchestrated acrobatics captivated the audience as members of the New Shanghai Circus displayed their talents in the Harris Fine Arts Center on February 2 and 3.

Acrobatic companies have visited Brigham Young University (BYU) in the past, but the New Shanghai Circus is the most highly decorated of them all, claiming more medals than any other Chinese company.¹ BYU Arts

Manager Jeffrey Martin said, "We were looking for a fun experience that also provides our students with a multicultural experience."²

For more information on BYU's Performing Arts Series visit byuarts.com.

NOTES

1. "The New Shanghai Circus," Brigham Young University College of Fine Arts and Communications, Performing Arts Series, program.
2. Jeffrey Martin, e-mail to author, February 4, 2010.

Catholic Bishop Speaks at Forum

by Justin Ritter

On February 23, thousands of Brigham Young University students assembled at a forum featuring Francis Cardinal George, president of the United States Conference of Catholic Bishops. George discussed the unity between The Church of Jesus Christ of Latter-day Saints and the Catholic Church in the defense of shared beliefs.

Though their doctrines differ, these religions work to preserve the same values,

George said. "My prayer for all of us here today," he said, "is that we become true blessings to one another in the shared work of advocacy for human rights and dignity, so that together we may become a true blessing for the world."¹

NOTE

1. Francis Cardinal George, "Catholics and Latter-day Saints: Partners in the Defense of Religious Freedom" (forum address, Brigham Young University, Provo, Utah, February 23, 2010).

Wide-Open Spaces

by Jenna Miller

This year a unique exhibition opened at the Brigham Young University Museum of Art. Wide-Open Spaces: Capturing the Grandeur of the American Southwest features eighty paintings of the dramatic region by twentieth century artists.

The exhibition has already attracted the attention and admiration of many students. "These [paintings] depict the desert so well," said Kitt Bryce, a freshman from Arizona. "They make me think of home."¹

Wide-Open Spaces is located on the lower level of the BYU Museum of Art. There is no cost for admission, and tours with a private lecturer can be scheduled by telephone. The exhibition will remain open until March 10, 2012.

For more information about the BYU Museum of Art visit moa.byu.edu.

NOTE

1. Kitt Bryce, interview by author, Provo, Utah, September 16, 2010.

Beyond the Border

by Bryce Hanks

Since 2004, the David M. Kennedy Center for International Studies has made the world a little smaller.

The documentary series, titled *Beyond the Border*, is produced for the David M. Kennedy Center by Combat Films and Research. It seeks to broaden perspectives by covering subjects ranging from art in Mao's communist

China to the Chechen separatist movement, to a weapons bazaar in Abu Dhabi.

The series was finished in 2010, but due to its popularity, the David M. Kennedy Center will continue to screen the collection of films in room 238 of the HRCB.

For more information visit beyondtheborder.org or kennedy.byu.edu.

Water Balloon Fight Rewards Students

by Alisha Gallagher

Students who went home for summer term may have enjoyed the break from classes, but they missed their chance to help Brigham Young University break the record for the world's largest water balloon fight. The Cougar Cooldown, held on July 23, broke

the record with 3,927 participants and 120,021 balloons.

Lori Gardiner, coordinator of the event, said she and members of Student Academic and Advisement Services decided to break the record because it was something everyone could participate in, and it also rewarded students who took classes during summer term.¹ The University of Kentucky recently broke BYU's record, but BYU plans to re-break it during the summer 2011 term.

NOTE

1. Lori Gardiner, e-mail to author, August 16, 2010.



Photo Kylea Knecht/BYU Photo

Students participate in the world's largest water balloon fight on the Richards Building field. Similar summer activities provide students with a refreshing break from classes.

Be Involved at BYU

by Bryce Hanks

It's not often you see juggling, hip-hop dancing, and Jiu-Jitsu in one place, but BYU's Involvapalooza has it all. Involvapalooza is hosted by the BYU Student Service Association every fall to showcase the various clubs on BYU's campus.

The goal of the event is to offer an opportunity for students to join the organization that is right for them. The options available represent a wide range of interests, such as the BYU Triathlon Club, the BYU Pre-Optometry Club, or Y-Serve. With such a diverse selection to choose from, there's something for everyone.

For more information on clubs at BYU, visit clubs.byu.edu.

Community Corner

College Night

by Alisha Gallagher

The Springville Museum of Art established a new tradition by holding its first College Night in November 2009. Every three months, the museum opens its doors to college-aged students, inviting them to come enjoy a night of music, refreshments, and exposure to art. College Night also introduces participants to the volunteer and internship opportunities available.

The museum proudly displays art by European and Western artists as well as Utahn artists of all ages. Natalie Peterson, assistant director of the museum, said, "We want the college-aged community to become aware of this great cultural resource and appreciate what we have."¹

For more information on the Springville Museum of Art visit sma.nebo.edu.

NOTE

1. Natalie Peterson, interview by author, Springville, Utah, February 5, 2010.

Church History and Diversity

by Samantha Copé

With its Native and Latin American exhibits, the Church History Museum is more than pioneer artifacts and information; it provides a way to connect with other cultures represented in the Church.

Filled with intricately woven rugs and baskets, beautifully carved Kachina dolls, and hand-crafted pottery from various tribes, the Latter-day Saint Indian Art exhibit represents the long-standing relationship between Native Americans and the Church.

Mi vida, mi historia displays videos, photographs, and stories from Latter-day Saints all across Latin America presented in both Spanish and English. Their stories are ones of spiritual significance and are sure to inspire those who view them.



Photo by Samantha Copé/Gerald Dukepo. Kwa or Eagle Kachina Doll, Church History Museum. Latter-day Saint Indian Art

This Hopi Kachina doll is one of many featured in the Latter-day Saint Indian Art exhibit.

Building Community at Fourmile Ruin

by Justin Ritter

Over seven hundred years ago, a drought devastated what is now the Four Corners region of the United States. The lack of reliable rain brought a gnawing hunger as the inhabitants of the region struggled to grow corn in the sun-scorched earth. Unable to provide food for themselves, and plagued by additional social tension, they were forced to leave their communities and journey south in search of a place where they could find water and a warm welcome.¹ One such place was Fourmile Ruin.

Nestled next to a stream near present-day Snowflake, Arizona, Fourmile Ruin had both a dependable rain cycle and a population willing to open its arms to the migrants streaming in from the north.² Brigham Young University's Museum of Peoples and Cultures currently houses an exhibition featuring the people of Fourmile Ruin and the way they dealt with climate change, migration, and social integration—topics Rachel Harris, the exhibition's lead student curator, said was timely, given the feelings of uncertainty these issues still bring people today.

"We decided to focus on how the people of Fourmile Ruin came out of a period of uncertainty in their lives . . . and built a strong community with the hope that people could relate to the experiences had by the people of Fourmile Ruin."³

A collection of pottery unearthed at the site and displayed in the museum hints at the cohesion that occurred at the *pueblo*. Though three different groups of people lived in the community and had various methods of creating their stoneware, the pots all bear the same icons—religious and secular symbols that did not exist before the mingling of peoples at this place of refuge. This assembly of pots and bowls stands as proof of common symbols and beliefs that united their makers.⁴

Hunting was another unifier for the people of Fourmile Ruin. Displays at the exhibition show that hunts organized at Fourmile Ruin provided meat for all the residents and drew large numbers of men from the community together. Though big game was only a small part of the local diet, the hunt was important both symbolically and socially. Many of the animals found their way into religious ceremonies, while others became central to large community feasts.⁵ These grand communal meals, featured in other displays at the museum, integrated newcomers into the Fourmile

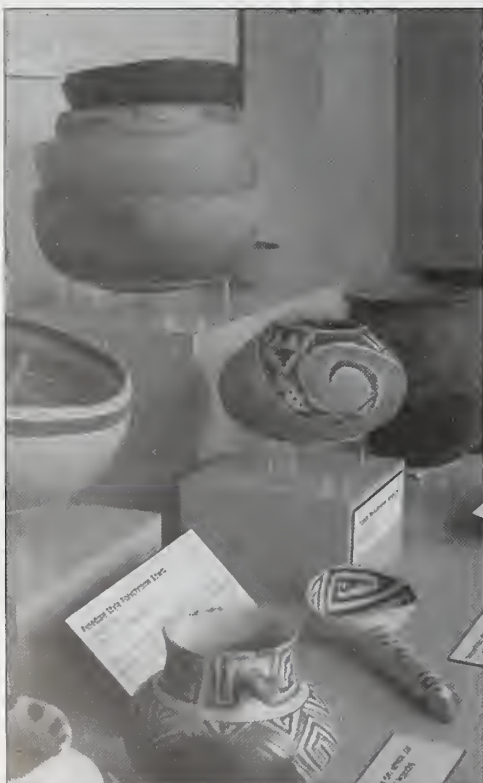
Ruin community by involving everyone. High-ranking community members planned the feasts. Men gathered together to hunt down large animals, which the local women prepared and served to everyone in the pueblo's large plazas.⁶ The result was a feast and fellowship for all.

The community at Fourmile Ruin lasted for about one hundred years before it, like the Four Corners communities, was also abandoned.⁷ With the passage of time its walls and buildings crumbled until low, long mounds of rubble were all that remained. Though the pueblo's inhabitants moved on and modern looters carried away many of the precious artifacts they left, the lessons from the community and the people who lived there remain. "Everybody was coming out of a difficult time, and they had cultural differences, but somehow they melded into a strong community," Harris said. "People can create strong communities—even in difficult times—when they are accepting of each others' differences and work together. That was what happened to the people of Fourmile Ruin."⁸

NOTES

1. "Coming Together," Museum of Peoples and Cultures exhibition, *New Lives: Building Community at Fourmile Ruin*, Brigham Young University Museum of Peoples and Cultures, Provo, Utah, plaque; Jim Allison, interview by Marcus Smith, *Thinking Aloud*, BYU Radio, June 5, 2009.
2. "Coming Together," Museum of Peoples and Cultures exhibition, *New Lives: Building Community at Fourmile Ruin*, Brigham Young University Museum of Peoples and Cultures, Provo, Utah, plaque.
3. Rachel Harris, e-mail to author, March 16, 2010.
4. "Integrating Newcomers," Museum of Peoples and Cultures exhibition, *New Lives: Building Community at Fourmile Ruin*, Brigham Young University Museum of Peoples and Cultures, Provo, Utah, plaque.
5. "Joining the Hunt," Museum of Peoples and Cultures exhibition, *New Lives: Building Community at Fourmile Ruin*, Brigham Young University Museum of Peoples and Cultures, Provo, Utah, plaque.
6. "Feasting at Fourmile Ruin," Museum of Peoples and Cultures exhibition, *New Lives: Building Community at Fourmile Ruin*, Brigham Young University Museum of Peoples and Cultures, Provo, Utah, plaque.
7. See note 2.
8. See note 3.

The various forms of pottery unearthed at Fourmile Ruin are painted in different styles but all bear symbols and icons unique to the site, attesting to the social integration that occurred at the *pueblo*.



Photos courtesy Museum of Peoples and Cultures

Cranes Echo Cry for Peace

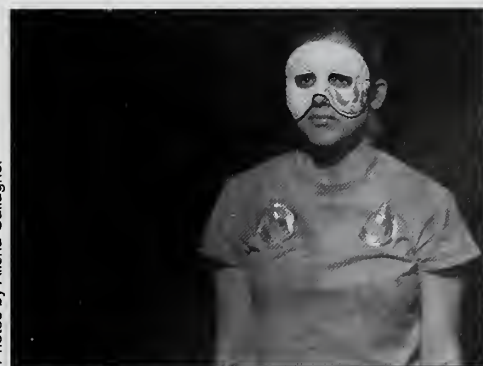
by Alisha Gallagher

"The air is filled with cranes!" cries Sadako while sitting on a mountaintop with her grandma, enchanted by the masterpiece of colorful birds filling the sky. Sadako has been working on folding one thousand paper cranes so her wish can come true. She claps her hands in delight at the rainbow of cranes she sees flying around. She has never been so happy. But something doesn't feel right.

In reality, Sadako isn't with her grandma. She isn't sitting on a mountain, and she doesn't see the cranes soaring through the sky. Sadako is dying. And all of this is a dream.

This was a scene from *A Thousand Cranes*, a production performed by Brigham Young University's (BYU) Department of Theatre and Media Arts in February. The play is based on the true story of Sadako, a young girl who died of radiation-related leukemia ten years after the atomic bomb was dropped on Hiroshima during World War II. After Sadako was admitted to the hospital for treatment, her friend suggested she fold one thousand paper cranes so, according to ancient Japanese legend, her wish to recover could come true. As the story goes, Sadako died before achieving her goal, having folded only 644 cranes. Sadako's family and friends folded the rest and buried all one thousand cranes with her, and as time passed, her wish to be healed evolved into a cry for peace in the world.¹

Shannon Hensley, who played Sadako in the production, considered it an honor to tell Sadako's story and pass along her message.



Jes Griffin gazes intently upon the audience as *A Thousand Cranes* comes to a close. The drama tells a powerful story that centers around a young girl's cry for peace in the world.

"It's a story of peace, love, and coming together to work toward a common goal—to love and appreciate each other."²

That message of coming together weaved itself into the hard work of countless people who helped emphasize the message of *A Thousand Cranes* through other mediums. Two such persons are Michelle Reed and Carly Gutzmann, both from Minnesota. In 2007, they watched a film entitled *Paper Clips* about students who collected over seven million paper clips for a World War II memorial.³ Inspired by these students' efforts, Reed and Gutzmann decided to create their own memorial; and after learning about the Topaz Japanese internment camp created during World War II in Delta, Utah, they knew exactly what to do. They decided to fold paper cranes to honor all 120,313 Japanese-Americans who were interned in the U.S. during the 1940s. The two girls started folding cranes on their own, but once news about their project spread, they received thousands of paper cranes from all over the country. Reed related, "I thought our project would have a big impact, just not as big as it turned out to be."⁴

Through the efforts of the BYU Visual Arts Department, the Department of Theatre and Media Arts, and the Center for Service and Learning, these origami creations found their way to BYU campus to be assembled for display. The Center for Service and Learning encouraged student volunteers to help string the cranes together, modeling the display after the Hiroshima Peace Memorial in Japan.⁵

David Garcia was one of many BYU students who volunteered to string the cranes together. "Being part Japanese, I felt a special connection with the project. Seeing all the cranes [on display] helped to quantify in my mind the [number] of people who were affected by the internment camps."⁶

Along with the paper crane exhibit, artwork created by internees from the Topaz



Visitors view the display of over 120,000 paper cranes sent from all over the country. The art from the Topaz Art School is located within the display's walls.

Art School was put on display for the first time. Jane Beckwith, president of the Topaz Museum Board, said, "I think the art is a powerful reminder that humans need beauty to survive in a difficult world."⁷

The remarkable performances of *A Thousand Cranes*, the mesmerizing display of the origami creations, and the history behind the Topaz art combined to remind one and all about the destructiveness of war as well as to show how peace can heal. "I felt a sense of pride knowing that so many of my people remained loyal [to the United States] despite suffering so much," shared Garcia.⁸ His is one of many voices that join with Sadako's simple cry: a cry for peace in the world.⁹

NOTES

1. Hiroshima Peace Memorial Park, *Children's Peace Monument*, Hiroshima, Japan, plaque.
2. Shannon Hensley, interview by author, February 12, 2010.
3. Michelle Reed, e-mail to author, February 23, 2010.
4. Ibid.
5. Jason Lanagen, HFAC gallery manager, telephone conversation with author, February 24, 2010.
6. David Garcia, e-mail to author, February 18, 2010.
7. Jane Beckwith, e-mail to author, February 18, 2010.
8. See note 6.
9. See note 1.

Seasons: A Message of Light and Truth

by Samantha Copé

Living Legends is more than a performance group that dances skillfully and wears beautiful costumes. Its purpose is to share cultural heritage and the gospel of Jesus Christ. The creative director, Janielle Christensen, has been with the group for twenty years and adapted the show to reflect the message of the Book of Mormon in the words of a Native American legend. “Why not take all these wonderful dances, and light, and joy, and truth, and weave together a message that lets audiences not only enjoy the entertainment value, but also . . . learn a little bit about the cultures and their history, and about their values,” Christensen said.¹

Their show, *Seasons*, takes the audience through the pride cycle found in the Book of Mormon, starting with a season of promise and progressing through the seasons of plenty and prosperity. The dances from Latin America, Polynesia, and North America show reverence, grace, energy, and love, and demonstrate those beginning seasons. But as the performance continues the people become prideful and the dances turn more ostentatious and elaborate. The season of war follows and the dances performed, such as the *baka*, are intimidating and fierce. Finally, they begin to remember the Great Spirit, and the dances transform into ones of healing. The final season—rebirth—includes the hoop dance, which “symbolizes eternity to many Native Americans . . . [and] honor[s] the creations of Mother Earth.”²

In addition to this spiritual message, the members of the group have the opportunity to share their culture. Felicia Castillo, a dancer in the Native American section, said, “It’s important that Living Legends exists because many people, in Utah and abroad, are not aware of the many cultures that exist in North and South America. Living Legends provides a way for us to share [them].”³ Sometimes members dance in different sections and learn about their fellow dancers’ heritage. Latin American section member Alfredo



L-R: Jacob Uda, Justin Largo, and Eva Bighorse, dancers from Living Legends’ Native American section, perform the musical number “Go My Son.” It is a song that encourages lifting one’s people up. Native American sign language is also used in expressing the message.

Carrera had an enlightening experience learning different Polynesian dances. “It’s the complete opposite of Latin American dances because you have to look angry and intimidating, and I’m always smiling on stage,” he said.⁴

“Not only do people in the group learn about their cultures and other people’s cultures, but also people who see the show learn [of those cultures], and they can feel the message of the group,” Carrera said.⁵ Both Castillo and Carrera auditioned for Living Legends after seeing the group on tour and feeling it was different from other performance groups. “I think whenever we take this show out on tour, or any place, people are amazed . . . to see a dance group showing the diversity of three cultures and yet see them united in one common message and one common show. I think the message of diversity, and of unity in diversity, is an incredibly important message,” Christensen stated.⁶

Having been the creative director for so many years, Christensen has learned something from each cultural group. From

the Native Americans she has learned about harmony, from the Polynesians, faith, and from the Latin Americans, joy. “I have learned much of . . . goodness, and values, and cultural heritage. In every way it’s a privilege to work with these students.”⁷

Watching Living Legends is a spiritual experience as well as an educational one. People from all backgrounds can appreciate the enchanting dances, the captivating music, and the sacred significance of the performance.

NOTES

1. Janielle Christensen, interview by author, digital recording, Provo, Utah, April 20, 2010.
2. “Living Legends in Seasons,” School of Music, Brigham Young University College of Fine Arts and Communications, program.
3. Felicia Castillo, e-mail to author, April 24, 2010.
4. Alfredo Carrera, interview by author, digital recording, Provo, Utah, April 14, 2010.
5. Ibid.
6. See note 1.
7. Ibid.

The Changing Face of BYU

by Bryce Hanks

For a school as large as Brigham Young University (BYU), there is a constant demand for new buildings to accommodate its needs. As a result, the recent years have seen numerous renovations and new buildings all across campus.

One of the biggest projects coming to BYU will take place where Deseret Towers once stood. The towers were demolished in 2007, and in 2010 BYU announced plans to build new dormitory buildings in their place. Four new buildings with apartment-style suites will replace the buildings that formerly occupied the area, offering a total of 744 beds.¹ The buildings are yet to be named, but will likely be completed in the fall of 2011.²

Helaman Halls, another dormitory complex, has also experienced some changes. The dining center of Helaman Halls, now known as the Commons at the Cannon Center, was renovated in 2008. The changes increased the total size of the building, making it more efficient and capable in serving the students who eat there. Not far from the improved Commons at the Cannon Center will be a completely new addition to Helaman Halls. A three-story dormitory will replace the pool located between Merrill Hall and May Hall. The structure will fill the demand for freshman housing on campus, adding over one hundred new rooms for students to occupy.

A long-standing icon on BYU's campus, the original Creamery at Deseret Towers, has been replaced by the 34,700 square foot Culinary Support Center.³ It is equipped with 150-gallon tanks to prepare sauces and soups, a fully functioning bakery featuring a mixer that can hold up to 200 pounds of flour, and of course, the resources necessary to create the famous BYU ice cream that students know and love.⁴

Directly west of Helaman Halls stands the new Information Technology Building. Completed in July 2010, the impressive three-story structure houses the administration for all of the technology used at BYU.⁵ The building represents BYU's commitment to being technologically proficient.

Although construction is commonplace on campus, the project garnering the most attention is the BYU Broadcasting Building. Ushering in what President Cecil O. Samuelson described as "the beginnings of a storied history" for BYU Broadcasting, the one hundred thousand square foot, three-story edifice—complete with TV production and radio studios—will bring all of the BYU Broadcasting units scattered across campus under one roof.⁶ The building, funded entirely by donors, is located on the sloping hill just east of the Marriott Center. According to Samuelson, the prominent structure will have "a critical role in taking the message of BYU and the gospel around the world."⁷

Samuelson stated that for BYU, "new buildings are not our primary goal or focus, but they are the accompaniment of the continued progress that will be necessary to meet our prophetic destiny."⁸ Surely the construction of new buildings at BYU will further its ability to provide superior education as well as impress anyone who sets foot on its campus.

NOTES

1. Mandy Teerlink, "BYU Announces Plans for Deseret Towers," *The Daily Universe*, March 7, 2010.
2. Ibid.
3. Marc Haddock, "BYU's Ice Cream Stockpile Dwindling," *Deseret News*, August 3, 2009.
4. Scott Christofferson, "D.T. Creamery Undergoes Renovations," *The Daily Universe*, August 5, 2009.
5. Ray Bernier, telephone conversation with author, February 23, 2010.
6. Scott Taylor, "BYU Breaks Ground for Broadcast Building," *Deseret News*, May 8, 2009.
7. Ibid.
8. Cecil O. Samuelson, "Citizenship, Research, Teaching: The BYU Way" (Annual University Conference address, Brigham Young University, Provo, Utah, August 26, 2008).

Photos by Bryce Hanks



Replacing the original Creamery at Deseret Towers, the new Culinary Support Center stands ready to provide quality food to BYU's students.



The new BYU Broadcasting Building will house BYU Radio, KBYU Television, Classical 89 KBYU-FM, BYU Television, and BYU Television International.



Construction continues on the new dormitory building at Helaman Halls. The structure will soon become home to hundreds of students.

Starting on the Right Foot

by Jenna Miller

Some new students consider the beginning of college the most challenging time of their lives. Freshman Foothold, sponsored by Multicultural Student Services (MSS), helps smooth the adjustment for multicultural freshmen, giving them “a secure starting position from which further advances can be made.”¹ The program commences in September with the Freshman Foothold Retreat and continues with workshops held throughout the year. Participants, mentors, and advisors alike agreed that this year’s Freshman Foothold gave the new Brigham Young University (BYU) students a secure start to their collegiate journey.

This year, an academic component was incorporated into the Freshman Foothold Retreat. Students attended three workshops that covered everything from balancing and organizing their new college lifestyles to successfully managing relationships. “I think the most important thing for any student who has recently left home for the first time is to learn how to wisely manage time and relationships,” said Jason Sweat, a former Freshman Foothold participant and current mentor for the program. “There were workshops about those topics and inspired devotionals that I know helped me become better educated about important facets of university life.”² Learning how to thrive in the college environment as early as the first semester will allow these freshmen to take full advantage of their university education.

The retreat maintained its traditional social atmosphere. Students were given opportunities to interact with each other while choreographing and performing a dance, sharing meals, playing games, and attending a fireside. “One really valuable thing that Freshman Foothold offers is a social network for the students,” said Melba Latu, the MSS advisor over Freshman Foothold. “It helps combat feelings such as loneliness, displacement, and homesickness.”³

Many students were surprised at how much they had in common with the other participants in the program. “It was fascinating to see the number of people that have experienced the same things as I [have],” said Kailey DeAustria, a Freshman Foothold council member.⁴ Discovering these similarities helps develop relationships that will encourage the freshmen to feel more comfortable in the unfamiliar college environment.

Not only did the Freshman Foothold Retreat strengthen the students academically, socially, and spiritually, but it also built enthusiasm for the rest of the Freshman Foothold events, which are held near the beginning of every month until March. “Throughout the year, I maintained connections with those friends, and I really looked forward to each month’s activity,” said Emily Judd, who took part in the program last year and now serves as a mentor. “Each month helped me with adjusting to college life.”⁵

Each workshop also helps the students find their place in the vast student body at BYU. These monthly events grant the students “opportunities to get involved and make connections with each other as well as the university,” said Brian Duerson, another Freshman Foothold council member. Thanks to Freshman Foothold, “students feel that they belong at BYU and have their own specific roles as part of this community.”⁶ The first workshop focused primarily on assessing and improving study habits, essential skills for new students.

After the success of the Freshman Foothold Retreat and the first semester’s activities, students are anxious to see what else Freshman Foothold will offer. “It should be a fun and exciting year, and I am so excited to be a part of it,” said DeAustria. “I am excited to participate in our upcoming Freshman Foothold events, which include beneficial workshops that will help us understand our roles as students,



Jenna Miller



Courtesy Jason Sweat

Top: At October’s Freshman Foothold workshop, students share ideas with one another to improve study habits. After the discussions, students will commit to implementing at least one suggestion to improve their time management or grades.

Bottom: Maria Allen and Mary Pasceno take a break from a busy day of workshops and activities to socialize over dinner at the Freshmen Foothold Retreat. The retreat’s academic, social, and spiritual instruction prepares new students for the challenges of college.

and better us in our strategies that will lead to graduation.”⁷

Most importantly, Freshman Foothold helps new students start their BYU education with a positive outlook and long-term perspective. “We instilled in the students the fact that they are starting something very important,” Latu said. “They are beginning a journey that will shape their lives.”⁸

NOTES

1. Multicultural Student Services, “What is Freshman Foothold,” Brigham Young University, <https://multicultural.byu.edu/what-freshman-foothold>.
2. Jason Sweat, e-mail to author, September 22, 2010.
3. Melba Latu, interview by author, digital recording, Provo, Utah, September 15, 2010.
4. Kailey DeAustria, e-mail to author, September 23, 2010.
5. Emily Judd, e-mail to author, September 21, 2010.
6. Brian Duerson, e-mail to author, September 21, 2010.
7. See note 4.
8. See note 3.

Admission & Scholarship Deadlines

NEW FRESHMEN

Spring/Summer, Fall 2011	February 1, 2011
Winter 2012	October 1, 2011

FORMER/TRANSFER STUDENTS

Spring/Summer, Fall 2011	February 1, 2011
Winter 2012	October 1, 2011

CONTINUING STUDENTS (SCHOLARSHIPS ONLY)

Spring/Summer 2011	February 1, 2011
Fall 2011/Winter 2012	February 1, 2011

Apply for admission to BYU online at besmart.com



Samuel Brown

BYU Scholarships and Financial Aid Information

Apply for university scholarships through the "Scholarship Application" under the BYU Route Y "School" tab. After submitting the "Comprehensive" application, students are considered for most BYU scholarships. A separate application must be completed for Spring/Summer Scholarships. *All students must reapply for scholarships each year by the appropriate deadline.*

FAFSA

For some scholarships, applicants must also complete the Free Application for Federal Student Aid (FAFSA). FAFSA 2011–2012 forms are available starting January 1, 2011.

The FAFSA also determines eligibility for Pell Grants and other federal financial aid. Students can complete the FAFSA online at www.fafsa.ed.gov. Once students have submitted the FAFSA, they must monitor and finalize the processing of federal financial aid through their personal financial center on the BYU Route Y system.

Non-BYU Multicultural Scholarships

Non-BYU scholarship opportunities are also available to students, including tribal and Bureau of Indian Affairs (BIA) scholarships. Some non-BYU scholarships require a Financial Needs Analysis (FNA). Tribal, BIA, and non-BYU scholarship FNA forms can be submitted to the MSS office. Students should allow a minimum of four business days for their FNA to be processed in time.

Multicultural Student Services
1320 WSC
Provo, Utah 84602-7918
(801) 422-3065
mss@byu.edu

Upcoming 2011 Events and Deadlines

Foundations

College Preparation Program for 8th, 9th, and 10th graders
May 21, 2011
byufoundations@byu.edu
For volunteer and participant deadlines contact MSS at (801) 422-3065.

Apply Online for MSS Programs

Visit multicultural.byu.edu
Click *College Preparation Programs*

SOAR 2011

Session 1: June 27–July 2, 2011
Session 2: July 11–July 16, 2011
Session 3: July 18–July 23, 2011
Counselor applications due: February 18, 2011
Participant applications due: April 1, 2011
soar@byu.edu

Celebration of Culture Program

Black History Month
Walk of Life: January 17, 2011
BHM Dance: February 4, 2011
Children's Fair: February 19, 2011

Celebration of Culture Program (cont'd)

Fiesta: February 26, 2011

Luan: March 22–23, 2011
Practice begins: January 2011

Harold A. Cedartree Memorial Dance Competition (Pow Wow): March 25–26, 2011
Dancer registration: March 25, 2011, 4–7 p.m., March 26, 2010, 1–2 p.m.

For more information about the Celebration of Culture Program, contact us at celebrateculture@byu.edu.

There is a Way

STUDENT SPOTLIGHT: CHINN-WOAN SHIH

by Alisha Gallagher



Alisha Gallagher

In Mandarin Chinese, there is a phrase, *you ban fa*, which means “there is a way.” It signifies constant determination to achieve success in life, especially in the face of opposition. If there’s anyone who truly understands the meaning of this expression, it’s Chinn-woan Shih. For her, *you ban fa* isn’t just a phrase, it’s a way of life.

Chinn-woan’s parents moved from Taiwan to St. Louis, Missouri, where Chinn-woan was born and raised. Her parents began working for a dry cleaning business and once Chinn-woan was old enough, she began helping her parents and three older sisters with simple chores around the shop. In fact, she has so many memories there that she fondly calls it her “second home.” With encouragement from her mother, Chinn-woan attended a Chinese language school where she learned some kung fu and calligraphy but she liked Chinese yo-yoing the most—a hobby which she continues to enjoy today. She feels that being raised in America with a taste of Taiwanese culture taught her something she could not have easily learned on her own. “Growing up, there were clashes of culture between my parents’ Chinese ways and my American ways . . . but because of this, I feel it’s helped me to be more open [to] people’s views.”

That trait allowed her to keep an open mind when her oldest sister was baptized into The Church of Jesus Christ of Latter-day Saints. “I remember as a kid, [my sister] taught me little lessons about the creation. But my mom didn’t like it so much.” Her mother’s opposition to the Church would prove to be an obstacle in Chinn-woan’s life, but it was not significant enough to affect her love for her mother or suppress her curiosity concerning the Church. “I was learning enough about the gospel that I started to pray on my own. It felt right.” When Chinn-woan turned eighteen, she understood the importance of baptism and was fully prepared to make that decision.

Not long after being baptized, she came to Brigham Young University (BYU) to study science in BYU’s Department of Microbiology and Molecular Biology. In the lab, she is searching for a method to detect three different species of bacteria in the *Burkholderia* family by examining the bacteria’s DNA. These bacteria, after lying dormant for years, infect the victims with chronic health issues such as skin ulcers or pneumonia. These types of bacteria are found primarily in northern Australia, Southeast Asia, India, areas of China, and her parent’s home country—Taiwan. Chinn-woan is American, but since she has family living in Taiwan, she is determined to research and solve the problem. “It gives me more of an initiative

to figure this out.” Researching such complicated bacteria requires dedication, intelligence, and hard work, but Chinn-woan is quick to say that she still has her moments (coined “woan” instead of “blonde” moments by her friends). “I might have a vocabulary in the sciences and I might have knowledge of the sciences, but there are things that make me [who I am]. It keeps me humble.” She feels like those “woan moments” are an important part of her personality—a quality that helps her maintain a balanced perspective. This balanced perspective helps her excel in science and research methods to detect bacteria through its DNA as well as enjoy Chinese yo-yoing, biking to class, and pedaling on mountain trails. Through it all, she has discovered a versatility that is easy to identify with.

Chinn-woan’s enthusiasm for life coupled with her *you ban fa* mindset have paved the way for her to achieve her goals and aspirations. She chose to join the Church, she desired to research complicated bacteria, she decided to be involved with her parents’ culture, and she allowed herself to be shaped and molded by all of it. In every aspect of life, she is motivated to reach her highest goals, because she knows that there is a way to accomplish each and every one.

Headed in the Right Direction

STUDENT SPOTLIGHT: MARIO PEREYRA

by Liabona Walus



Liabona Walus

Making the most of one's involvement to get more out of the experience is a concept well understood by Brigham Young University (BYU) junior Mario Pereyra. Leaving home from Houston, Texas, as a freshman, Pereyra jumped right into BYU's academic and social scene with enthusiasm. This outlook gave him the capacity to make one of his greatest and most important life-changing decisions yet.

Coming from a tightly knit Mexican-Argentine family of loving parents and five siblings, Pereyra has always received support and encouragement. His older brothers who had previously studied at BYU motivated Pereyra to follow in their footsteps. He attended for a year before serving a mission for The Church of Jesus Christ of Latter-day Saints in the Argentina Buenos Aires North Mission, where he gained a deeper love for his own Argentine heritage and for people from all types of circumstances. These mission experiences strengthened the faith and optimism needed for him to grow at BYU and gave him a new goal and purpose.

Having always envisioned himself blessing the lives of others as a doctor, he charted a course to attend medical school. For almost two years Pereyra worked conscientiously to reach his goal. Though he thrived in some of the university's toughest

science courses, a greater passion would emerge as he participated in the Multicultural Student Services (MSS) SOAR program in 2008. As a participant in many MSS activities, he was approached by office staff who suggested he become a SOAR counselor. Having a great deal on his plate at the time, Pereyra was reluctant at first, but he accepted the position that would change his life forever.

While his interest in medicine remained, a greater desire to serve elsewhere became obvious. Through his work with SOAR, Pereyra gained a passion for teaching, inspiring, and advising youth. "What inspired me the most was the satisfaction that I was actually helping somebody, that I was opening someone's eyes to the vision and importance of education." Pereyra felt a strong impression to make a change in his career path. However, being so far into his previous program, Pereyra found it difficult to consider making a switch. Hoping to resolve this conflict, he consulted with family, friends, and many academic and MSS advisors who unanimously encouraged the change. With this support, Pereyra changed academic paths to major in family life with an emphasis in human development.

Since the switch, Pereyra has seen the blessings of his faith and trust in God. "For me, one of these blessings is Latinos in Action. Once I made the decision and I decided to go ahead, it just so happened that a spot opened up." Latinos in Action, a class that Pereyra now teaches of tenth,

eleventh, and twelfth grade students at Orem High School, is a leadership elective course where students become examples for the community. Pereyra says his focus is on elevating the students to a point where they "are able to show minorities that education is the key to success so they will be able to contribute more to society and to understand that helping others is one of the most important things that they could be doing." Pereyra's students endeavor to improve literacy and leadership skills within the community as well as with elementary students. This type of work setting is exactly what Pereyra loves and hopes to gain more experience with in the future.

Pereyra will graduate in April 2011 and hopes to eventually work in advisement at a university level, in such a place as the MSS office. Reflecting on his time here at BYU, Pereyra said, "I believe that with your skills you can only go so far, but if you actually put work into it, education will open more doors than you ever could have imagined."

Now preparing to finish up and leave BYU with these skills and educational assets, Pereyra describes how he hopes to use them for service. "What I have gained the most is the ability to serve others. Being able to give—that's when I feel the happiest and most useful."

Family Focus

ALUMNI SPOTLIGHT: ANETA WHALEY

by Samantha Copé



Aneta Whaley (right) with husband, Ollie (left).

As a seminary teacher, Aneta Whaley centers her life around the gospel of Jesus Christ. Central to the gospel is family, and so it is with Whaley. Her focus on family is evident in the loving way she talks about her children and in her actions—she was on her way to visit a cousin during the spotlight interview. Whaley's love is not limited to her family as she considers her seminary students her children and extends that same love toward them.

Whaley grew up in Shonto, Arizona, a town on the Navajo reservation in the northern part of the state, where she lived with her parents and ten siblings. When she was eight years old she joined the Indian Student Placement Program, a foster program run by The Church of Jesus Christ of Latter-day Saints. Whaley would spend the school year with her foster family and would return home for the summer. Her parents recognized the program provided unique educational opportunities that would bless Whaley throughout her life.

Whaley learned a lot through the example set by her foster parents, the Bennetts. Not only did they teach her about the Church and the precedence it should take in her life, but they also made sure school was a priority. Whaley's foster father was the principal of a high school, and because of his

influence, Whaley chose a career in education as did several of her foster siblings. She stayed with that same foster family until she was a junior in high school, at which point she moved back home to finish her schooling. While in Shonto, she worked as a teacher's aide at the boarding school there. She liked the classroom setting and made becoming a teacher a goal of hers to pursue at Brigham Young University (BYU).

In discussing her decision to attend BYU she explained, "I guess there's a time when you [have] to leave your home and you've got to decide you need to make another turn in your life." Whaley completed her general education requirements and earned her associate's degree before meeting her husband and starting a family. It was at BYU that she gained a greater testimony of the Church and developed her goal to raise a faithful family. "[In] teaching seminary we talk about being converted to the Church, and I think my conversion when I was on placement was good, but I don't really think I literally understood the gospel," she observed. "I think my true conversion to the gospel was when I went up to BYU. . . . My turning point in life was there."

While Whaley raised her six children she would often speak at Relief Society women's conferences. She was noticed by the seminary supervisor of the reservation, who wanted a permanent teacher in Kayenta, Arizona, so the students could have release time seminary. Whaley accepted the call,

stating it was hard at first because she was used to staying home with her kids, but it became a great blessing to her and her family. She was actually able to be the seminary teacher of her three youngest children. All but one of her children has graduated from Monument Valley High School; however, she remains close to her seminary students whom she also considers family. "The seminary program isn't the teacher; it's the students . . . I wouldn't be doing what I am doing if it wasn't for them," Whaley shared, exemplifying her humble approach to her calling.

In addition to teaching seminary and being a mother and grandmother, Whaley sews, cans, gardens, hikes, and runs. She confesses she's not as fast as she used to be, but she said, "Someday I'd like to just take off and run." One time she did, running to El Capitan, a famous rock formation on the reservation, and back—a run totaling about twelve miles. She wants to do it again, but her husband and kids tell her she needs to take it easy. Whaley recognizes this, and the implication that she will have to give up seminary one day as well. "I'm not really looking forward to it," she said after describing her fulfillment from teaching, knowing that it will be hard to slow down and retire.

Whaley ended the interview with her testimony of Jesus Christ. Anyone who speaks with her would recognize how close she is to her Heavenly Father and that the Church, along with her family and seminary students, means everything to her.

Looking Beyond Yourself

ALUMNI SPOTLIGHT: WINSTON WILKINSON

by Bryce Hanks

Courtesy Winston Wilkinson



The Wilkinson Family
L-R, Back: Winston, Nyah, Rebecca
L-R, Front: Trey, Sadie, Liana

Winston Wilkinson's voice is gentle, even, and composed. He speaks patiently, so that each phrase comes out just as he wants it, and gives thoughtful consideration to each question. However, his calm and collected demeanor belies a personality that loves living abroad, the thrills of snowboarding, and the chaos of Wall Street. Not one who merely lets life pass him by, Wilkinson has made the most of every experience and emerged from them a well-rounded person who is capable of making a difference in the lives of others.

As a youth in Washington, D.C., Wilkinson was surrounded with people and opportunities to help him grow as a person. "For me [growing up in Washington, D.C.] was good because I ran into a lot of different types of people . . . and there were a lot of positive role models." The examples and influences during his adolescence proved to be well-received in Wilkinson's mind. Among those early influences were an early morning seminary teacher who first interested him in finance and a good friend who blazed the path Wilkinson would one day take. Those people, among many others, positively impacted Wilkinson and helped guide him throughout life, showing him that his goals were achievable.

When Wilkinson left on a mission to Brazil for The Church of Jesus Christ of Latter-day Saints, he had no idea how much it would change him. "I enjoyed the people there, the culture, how accepting they were of me. . . . [The] people reach out to you and treat you as one of their own." From that experience, Wilkinson gained a passion for the area. He later worked for many years in finance, which allowed him to travel and live abroad, mostly in South America. It has been a positive experience for his entire family, and they now share that same passion that he has for the region.

The optimism and enthusiasm he gained on his mission carried over into his experience at Brigham Young University (BYU). After transferring from BYU-Idaho, Wilkinson pursued a degree in Latin American history. While studying, Wilkinson conducted tours for prospective students and their parents, highlighting all that BYU has to offer. This work was characteristic of the appreciation and enthusiasm he had gained for BYU, and those same feelings would be reflected again later in his life.

One of the more significant contributions Wilkinson made to BYU came after he left the university. Upon graduating, Wilkinson explained, "I went back to New York [and] I was surprised by how many inner-city minority students that I met, who were qualified, who were getting into some pretty decent colleges, but they didn't even consider BYU." Wilkinson attributed this apathy

to a lack of information, and to remedy it he began to work with Multicultural Student Services (MSS) to educate prospective students about BYU and what it has to offer.

MSS made yearly recruiting trips to the East Coast and even held a conference that brought together hundreds of Church members in the New York area. Through the efforts of Wilkinson and MSS, students from a wide variety of backgrounds have been able to come to BYU and enrich campus with their cultures and experiences. Through it all, Wilkinson remains humble about his contributions and is quick to give credit to BYU and MSS for having done a great job informing and recruiting students. The reality is that without the unfailing efforts of Wilkinson, many lives would remain unchanged.

Once again, Wilkinson finds himself at school studying hard. After years of working in South America, he has decided to gain a greater knowledge of the area by pursuing a degree in foreign policy at Johns Hopkins University. When reflecting on how to be successful in life, Wilkinson commented, "I think education is key, and I think the key thing is recognizing [and] taking advantage of the opportunities in front of you." This statement has held true for his life, but the most important thing about Wilkinson is that improving only himself is not enough. He has involved himself in the lives of others, and that is what sets him apart.

SOAR 2010

Rise to New Heights

by Bryce Hanks

For the attendees of the Summer of Academic Refinement (SOAR) program, a week filled with activities, new experiences, and studying will prove to bring a host of benefits into their lives, many of which they could not have anticipated. Some of these benefits, like new friends, will be more noticeable, but others will influence them more subtly. As the week comes to a close and all of the students leave to their respective homes, many will take with them a new focus, a new perspective, and new friendships.

On the first day of SOAR, all the participants gather at a ropes course, which is their first opportunity to come together. When they arrive, the air is full of nervous excitement and the energy is palpable. The instructors show them the different activities: a zip-line, a climbing wall, and team challenges designed to test them physically and creatively. Once they are let loose to try the course, the students (who just hours before were complete strangers) are now laughing, smiling, and cheering each other on. Courtney Dygert of Winter Springs, Florida, explained, "They put you into different groups so you get to know people who weren't your roommates, and you had time to talk and make new friends."¹ After the ropes course, the SOAR group looks completely different; it changes from a collection of individuals to a tight-knit group of friends. It is clear from this that SOAR has much more to offer than advice on admissions. Lisa Schloemer of Mobile, Alabama, said, "Not only did the program help me academically, but it also strengthened my testimony and allowed me to meet new and wonderful people."²

As each day goes by and the SOAR participants study, eat, and learn together, the bond that forms between them is evident. Shelby Tulley of St. Michaels, Arizona, shared, "I've made some awesome friends this week. It feels like I've known them for months."³ The friends made at SOAR will be treasured beyond the weeklong experience though. Bryce Christensen of Walnut Creek, California, explained that part of the anxiety of going to college is not having a network of friends. When asked if SOAR had changed that, he replied, "[There's] no anxiety now. I know people now, so I know I'm going to have friends when I get here and have that support."⁴ Years after SOAR ends, those friendships will be what many of the students remember most. Brandee Akana of Lindon, Utah, reflecting on her experience at the end of the week, said, "You really get to connect. You know that [each friendship] will be a long-term friendship."⁵



Bryce Hanks

Two SOAR students scale the climbing wall of the ropes course. The opportunity to challenge oneself at something new and succeed at it is represented during SOAR as participants prepare for the ACT, learn about BYU, and make new friends.

The relationships developed at SOAR are also significant because they are the representation of many different cultures coming together. There is a unifying bond in the diversity of all the participants at SOAR. Laura Calvillo of Costa Mesa, California, recognized this, saying, "When I see people from other cultures . . . [I know] we all have a connection. You look beyond the color of the skin, what they look like, and where they come from, and you just connect."⁶ That diversity is part of what makes SOAR special, and the students are encouraged to share it. One opportunity to do just that is during the aptly-named Culture Share activity, where each participant can demonstrate culture through dance, dress, or simply show and tell. The demonstrations ranged from students pounding on Tahitian drums, presenting an Iroquoian lacrosse stick, singing a Nigerian children's song, and modeling a Japanese kimono, to performing an electrifying Samoan knife dance. For Rosa Morales of Mesquite, Texas, the Culture Share was a way to show a family tradition as well as her customs. She wore her grandmother's dress to perform a Mexican *folclórico* dance. "[My grandma] taught my mom, and she taught me." Morales added, "We've always enjoyed performing."⁷ Through SOAR, students learn that there are many others like them who are coming to Brigham Young University (BYU) and who are eager to share their cultures. They also learn that BYU, with a mix of the rich customs of the diverse student population, has a culture of its own and that their distinctive heritage is a valuable contribution.

Another important benefit for the SOAR students is the advice given to them concerning college admissions. Much of the anxiety college applicants feel is generated by the daunting application process and can be dispelled with the right information. At SOAR, the coordinator of the program, Sam Brown, holds a large meeting in which he discusses BYU admission and how to best approach that. Many of the students' questions are answered there, but there are other more personal meetings for more specific questions. In these, the students meet one-on-one with admissions experts to learn the steps of the process and discuss any of the concerns they might have. Conner Attinger of Scottsdale, Arizona, shared that because of SOAR, the many steps associated with applying now seem "a lot less stressful," and that "SOAR has given me a lot of confidence in the admissions process."⁸ Keenan Fatea of Honolulu,

Hawaii, was grateful for the advice and said that without it, "there's a lot of stuff with admissions that I wouldn't have done . . . so I'm really grateful that I'm here [at SOAR]."⁹ The instruction received,

collectively, ensures that SOAR participants will go home prepared to face admissions.

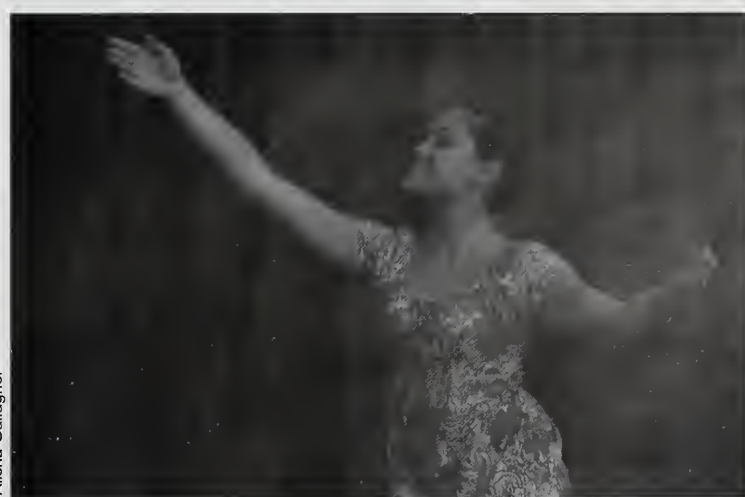
One of the more daunting challenges awaiting a high school student applying to BYU is mastering the ACT, the standardized test that is heavily considered in the university acceptance process. SOAR views scoring well on this test as one of its main objectives. Each day of SOAR, the students study for the ACT, utilizing material and instruction offered to them by trained ACT instructors. The results of their effort are quickly evident. Melissa Leakehe of West Valley City, Utah, said before she took the test, "I'm feeling more confident and they're giving me lots of good tips. Hopefully I'll use those and excel."¹⁰ The classes at SOAR offer participants an opportunity to pull the best score they can out of the test. Kamana'o Arakaki of Provo, Utah, said, "We have to

take advantage of what we have right now so we don't waste these opportunities."¹¹

Despite the fact that SOAR is a BYU-sponsored program, it is not trying to coerce students to choose BYU but it is instead encouraging them to make the best decision for themselves. Fumi Olalere of Corona, California, stated that, "SOAR [helps to] find

"Through the SOAR culture, I learned to embrace my culture and others' cultures more, I gained a greater understanding of the importance of education, and I found that it only takes one week to be a part of an awesome family."

*Jessica Sagisi
Honolulu, Hawaii*



Kamaile Ka'a'a gracefully demonstrates her Hawaiian heritage during SOAR's Culture Share. The activity encourages each student to present their culture so that the entire group can share who they are and learn more about the many customs from around the world.



SOAR participants James Ahuna, Emily Beijerling, Chamei Chang, and Aaron Escajeda experience what a nursing class at BYU would be like. One noticeable change of students who have attended SOAR is that they have a firmer idea of what they want from their education and how to obtain it.

the right fit for us. It's not just about BYU."¹² The goal is not that students change themselves to fit the college they choose, but choose the college that fits them. Kamie-Lei Fujiwara of Wailuku, Hawaii, said that "SOAR gives me a broader view on places where I can go to college, opportunities for me, and what I can do in life."¹³ This fresh perspective opened up the possibilities of many different paths for college, but for many, it made BYU all the more appealing. Hannah Hannemann-Fardig of Corona, California, said, "Learning about the career options and major options has encouraged me to come to BYU. It's a good place to get an education . . . and I like everything it stands for."¹⁴ PJ Tatlow of Bethlehem, Pennsylvania, was also strongly influenced by the SOAR program, saying, "I didn't know which school to go to before, but now I'm thinking I'll come here. It's totally different."¹⁵ No matter what college the SOAR students choose to attend, they will go there with a greater knowledge of what awaits them and will be better prepared to achieve their goals.

Another important aspect of the student experience is the spiritual nature of both SOAR and BYU. The BYU mission statement clearly puts forward the religious perspective of the school: "The mission of Brigham Young University . . . is to assist individuals in their quest for perfection and eternal life."¹⁶ This openly spiritual approach to education suits many of the students at SOAR. Jake Lloyd of Orem, Utah, simply said, "I love how they incorporate the spirit into everything [at BYU]."¹⁷ Students quickly recognize the inherent spirituality of SOAR and BYU throughout the week. For many, the spiritual climax of the week was the memorable trip to Temple Square. While there, the students take time to tour the Conference Center and Church grounds, as well as watch the movie *Joseph Smith: the Prophet of the Restoration*, a moving experience for many. To supplement experiences like this, the SOAR students gather in small groups with their respective counselors every night for a devotional. Here they can share their insights about the

Church of Jesus Christ of Latter-day Saints as well as their testimonies. Hannemann-Fardig commented that the "[spiritual aspect of SOAR] is perfect. There are moments where you focus on yourself, and points where you focus on the Lord. It makes you appreciate the university more."¹⁸ These experiences prove that BYU can offer much more than a secular education. Hudson Sheranian of Mapleton, Utah, said, "SOAR has helped me realize that God is everywhere and in everything. I've always known that, but I've learned it's also true with education."¹⁹ With SOAR, students come to recognize the spirituality of BYU but also begin to recognize it in themselves, too.

The changes visible at the end of SOAR are remarkable. Brown has seen these changes year after year following the week-long experience. According to him, the key difference is that "there's more of a focus on the future."²⁰ Elaborating on that idea of change, Brown described the other differences he saw. "Educationally, they have more fixed ideas on where they want to go and how to get there. Spiritually, culturally, and socially they see more ways that they can contribute to the university and in life, too."²¹ Some of those changes are a result of the students' diversity that make up SOAR. Luis Belchior of Mozambique, commented that "it's interesting to come to a place like this, and [be with] these people; it's different—the way they look at life, their culture, and how they view themselves. They have a higher standard. There's a different perspective."²² Perhaps all of the changes that take place during the incredible week of SOAR are summed up best by Jessica Sagisi of Honolulu, Hawaii. She said,



Courtesy SOAR

At the Salt Lake City Temple, a group of SOAR students discover one of the many things that will last beyond the week is friendship. The support that comes from this network of friends will make the transition to college easier for incoming freshman.



Bryce Hanks

Happy to lend a hand, SOAR students Kelly Yazzie, Lisa Schloemer, and Andy Watabe beautify a local park. Attendees work together to make dozens of tree skirts at a Provo park, improving the health of the trees and protecting them. Serving others was one of many things students participated in during the weeklong experience.

“Through the SOAR culture, I learned to embrace my culture and others’ cultures more, I gained a greater understanding of the importance of education, and I found that it only takes one week to be a part of an awesome family.”²³

The SOAR experience is a unique one. It clearly achieves one of its principle goals—helping those who need it the most prepare for college. Christensen stated, “It really takes the mystery out of getting into college.”²⁴ However, it goes beyond that and provides a truly enriching experience that can provoke lasting changes. It combines the cultural, spiritual, and academic aspects of life to make for a remarkable week that becomes a significant advantage for those who attend. Belchior described his change at SOAR, saying, “Before, I didn’t really know how to get into college and what I should look for. SOAR has opened up a window to all this, and to look beyond myself.”²⁵ The things that each and every participant learned at SOAR will aid them as they go through college, and many of those lessons will stay with them throughout their lives.

NOTES

1. Courtney Dygert, interview with author, June 23, 2010.
2. Lisa Schloemer, interview with author, July 12, 2010.
3. Shelby Tulley, interview with author, June 24, 2010.
4. Bryce Christensen, interview with author, July 14, 2010.
5. Brandee Akana, interview with author, June 28, 2010.
6. Laura Calvillo, interview with author, June 29, 2010.
7. Rosa Morales, interview with author, June 22, 2010.
8. Conner Attinger, interview with author, June 22, 2010.
9. Keenan Fatea, interview with author, July 13, 2010.
10. Melissa Leakehe, interview with author, June 21, 2010.
11. Kamana’o Arakaki, interview with author, June 29, 2010.
12. Fumi Olalere, interview with author, July 13, 2010.
13. Kamie-Lei Fujiwara, interview with author, June 23, 2010.
14. Hannah Hannemann-Fardig, interview with author, July 14, 2010.
15. PJ Tatlow, interview with author, June 24, 2010.
16. Brigham Young University Mission Statement, “BYU Mission Statement,” Brigham Young University, <http://byu.edu/president/missionstatement>.
17. Jake Lloyd, interview with author, June 23, 2010.
18. See note 14.
19. Hudson Sheranian, interview with author, June 24, 2010.
20. Sam Brown, interview with author, July 12, 2010.
21. Ibid.
22. Luis Belchior, interview with author, June 24, 2010.
23. Jessica Sagisi, interview with author, July 15, 2010.
24. See note 4.
25. See note 22.

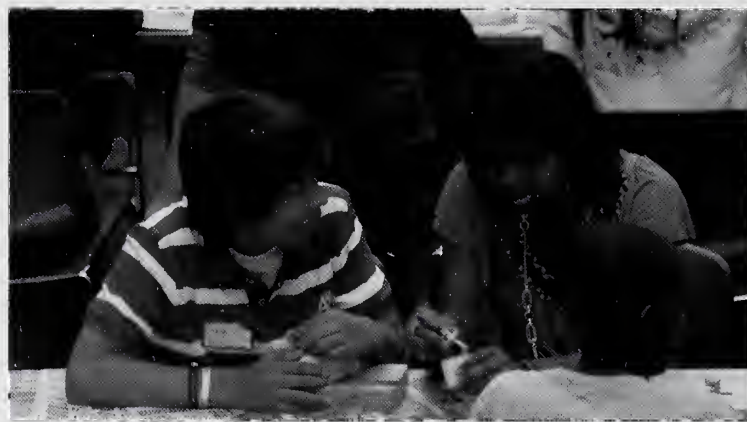
Changed for Good

FOUNDATIONS 2010

by Alisha Gallagher

In the past, Multicultural Student Services (MSS) devoted the first three Saturdays in May to college preparation programs for eighth, ninth, and tenth graders. These programs began in 2002 with Xpeditions, which was devoted to helping eighth graders prepare for their future education. Then, in 2004, Foundations and Connections, programs for ninth and tenth graders, respectively, were established to bridge the gap between Xpeditions and a separate program, SOAR, for eleventh grade students. But for the first time since these programs were established, Xpeditions, Connections, and Foundations were combined into one Saturday to create Foundations 2010, held on the Brigham Young University (BYU) campus. The programming change was encouraged by parents who had more than one child signed up to participate. They were taking two or three Saturdays out of their month to drive to BYU so their children could participate; but now, they need only one Saturday to learn about college preparation with their children. And the change was worth it. It influenced a fifty percent increase in the number of student participants as well as a forty percent increase in volunteers.¹ Though the change required slightly different programming from previous years, the principles of teaching both students and parents how to prepare for the challenges of college remained the same.

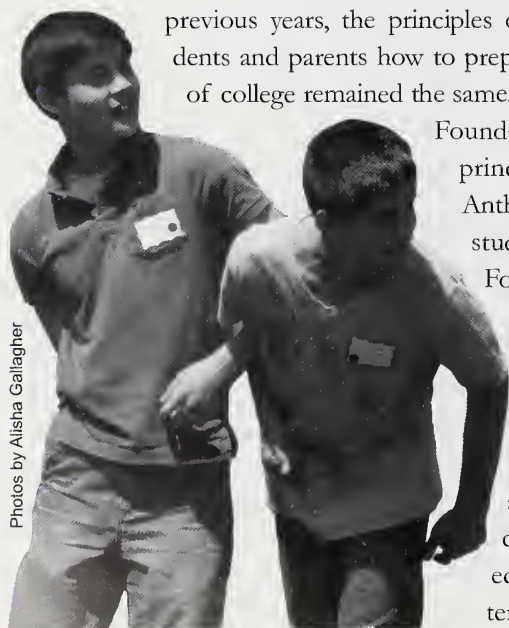
Foundations is based on principles described by Anthony Bates, an MSS student advisor and Foundations event coordinator. "Foundations encourages students to explore options, offers them the opportunity to interact with multicultural college students, sets education as a long-term goal, and allows



Eighth grade participants learn the value of service while building wooden cars. These cars are sent to less-fortunate children all around the world.

them to share and learn more about their own culture."² Eighth graders learn about the value of service by building wooden cars that are sent to less-fortunate children all over the world. Ninth graders learn about positive relationships and the significance of keeping goals by participating in "My Walk to School." During this activity, event volunteers blindfold the participants, guide them to a rope, and instruct them to not let go until they reach the end, representing both the difficulties and benefits of working hard to attend college. Tenth graders learn how to prepare for the ACT and participate in talent and language competitions that teach them the principle of maintaining balance in all aspects of their lives.

In addition to the student groups, the parents have their own group where they are taught how to help their child adequately prepare for college. Parents participated in a game similar to Jeopardy to learn about the admissions process, and they also spoke with current multicultural BYU students to gain insight as to what college is like from their perspectives. Momi Tu'ua, a high school guidance counselor and leader of the parent discussion, has been involved in Foundations for the past three years. This has given her a unique point of view on what parents can gain from attending the program. She believes parents are "the key element in guiding their child in preparing well educationally for their future."³ She further explained, "The need for parents to encourage and teach their child the importance of obtaining a



Photos by Alisha Gallagher

solid education is crucial to his [or her] development in problem solving, creating new ideas, setting goals, appreciating the value of work, and building the tenacity required to meet life's challenges along the way."⁴

Another element of Foundations lies in the service MSS staff members and BYU students offer. Tylor Bantilan, a BYU student volunteer, pointed out that serving the participants in Foundations represents the deeper meaning behind the event. "I think a big part of serving allowed me to . . . help other youth to achieve and excel in their academic goals and pursuits."⁵ Bantilan participated in Foundations while he was in high school and received the same service which he returned by volunteering this year. "[Volunteering] is just a part of giving back to people who have given you so much and invested their time, their money, and their efforts in you."⁶ Tu'ua shares the same notion. She viewed her involvement as "an opportunity that I didn't want to let go and I jumped at it quickly because I am a BYU multicultural alumnus. . . . I wanted to give back to this program in particular."⁷

Foundations also focuses on helping participants realize their potential and giving them the chance to learn more about themselves. Aaron Ormsby, a tenth grade participant, discovered he is capable of making friends anywhere, no matter the situation.⁸ Norma Salas, also a tenth grade participant, said she "learned the importance of having a balanced life—in school especially."⁹ She enthusiastically shared her goal of attending BYU to study medicine and health, and she knows the knowledge she gained from Foundations can help her reach it. "I want to prepare myself to make the wise choices to apply for college and have a more successful future."¹⁰ These students, as well as

the rest of the participants, understand the significance of preparing for college and are making the right steps to do so.

Though the activities only lasted a day, friends were made and memories created; goals were set and perspectives altered; growth took place, and lives were changed. The knowledge gained through Foundations will accompany the participants on their path to gaining a higher education, a desire each of them shares.

For registration information on 2011 programs, see page 11 or visit multicultural.byu.edu.

NOTES

1. Sam Brown, interview by author, Provo, Utah, May 21, 2010.
2. Anthony Bates, interview by author, Provo, Utah, May 20, 2010.
3. Momi Tu'ua, e-mail to author, May 16, 2010.
4. Ibid.
5. Tylor Bantilan, interview by author, digital recording, May 15, 2010.
6. Ibid.
7. See note 3.
8. Aaron Ormsby, interview by author, digital recording, May 15, 2010.
9. Norma Salas, interview by author, digital recording, May 15, 2010.
10. Ibid.

by the NUMBERS	
57	Volunteers in 2009
178	Volunteers in 2010
90	Student participants in 2009
349	Student participants in 2010



In addition to structured activities, participants have the chance to play games and make friends during the lunch break. Foundations also provides students with the opportunity to plan for higher education and share their culture.

The Unity of Diversity

Celebration of Culture 2010

After bringing together the African American, Latin American, Polynesian, and Native American festivities under the Celebration of Culture Program last year, Multicultural Student Services (MSS) went one step further in 2010 by providing the cultural event with the same overarching theme, “The Unity of Diversity.” MSS employees wanted to give the program a more cohesive feel and distance themselves from the idea that every culture conducts its own separate celebration.

“We’d like to let the campus know that all the programs have a similar purpose. . . . If we can learn to appreciate each other . . . and learn more about what makes us unique and [the] contributions that we can give because of our individual backgrounds, it actually brings us together,” said Anthony Bates, the program committee’s chair.¹ “Black History Month, Luau, Pow Wow, and Fiesta . . . are all vastly different culturally, but they’re working together.”²



Justin Ritter

The MSS Children’s Fair gives young African Americans an opportunity to learn more about their culture and history through a variety of activities. The event also serves as a resource for parents who may not be familiar with African American culture.

One goal of the Celebration of Culture Program is to unify cultures, but it also provides an outlet for students to share their talents and develop new ones while learning about various cultural backgrounds. The program has three objectives—student development, education, and inclusion—which focus on participants and attendees to “enhance awareness of and appreciation for diverse cultures, heritages, backgrounds, and life experiences.”³

Black History Month

by Samantha Copé and Justin Ritter

Brigham Young University’s (BYU) Black History Month festivities gave both students and members of the community an opportunity to celebrate and learn about African American history and culture. The celebration began on the evening of Martin Luther King Jr. Day as students and families gathered together at the Carillon Tower for the Walk of Life. In the weeks that followed, guest speakers, a Motown dance, and Children’s Fair provided participants with an African American educational experience.

The Walk of Life wound around campus with a timeline of King’s life shown along the way while his speeches played in various locations. All participants received candles, but, at the beginning, only a handful were lit. Bates, also the program coordinator of Black History Month, encouraged those who had flames to share their candlelight, symbolizing the idea of keeping King’s dream alive. Everyone’s wicks were glowing as the light was passed along.

Marcos Perez, a Walk of Life participant, said of celebrating another culture, “It’s really about civil rights in the end, the equality, [and] making sure that the ideas [of] the Constitution [and the] Declaration of Independence hold out, [and are] actually perpetuated in this generation.”⁴

After the procession, Ahmad Corbitt, director of the New York Office of Public and International Affairs for The Church of Jesus Christ of Latter-day Saints, spoke to participants. To be of one heart and one mind as it directs in the Book of Mormon, he said we must overcome poverty.⁵ At a university forum, Howard Dodson Jr., chief of the Schomburg Center for Research in Black Culture at the New York Public Library, discussed the intermingling of cultures and the idea that black history is also American history.⁶ Both speakers were invited to talk personally with MSS students and expounded on their ideas.

The Motown Dance followed in February with students dancing to soulful African American music of the 1960s and 1970s with some sporting Motown-themed costumes. It was different from other dances because students learned while having fun, Bates said.⁷ “[Learning] about how people are and how they celebrate and how they live . . . promotes more tolerance and understanding and better cooperation between people,” said Sarah Sardoni, who attended the dance.⁸

That learning experience continued a week later at Children’s Fair, where volunteers taught young African Americans about black history and culture. “A lot of the kids here are adopted so they don’t really have a [cultural] connection through their parents,” explained volunteer Danielle Tibbitts. “It’s good for them to learn about their history and the culture that their ancestors were from.”⁹

Another volunteer, Wilfried Eyi, from Libreville, Gabon, said all people can benefit from an event like Black History Month. “When you understand someone’s culture, you’re better able to interact with them and to know their interests,” he said. “Understanding each other’s culture really helps so that you can actually be unified in what you do. It makes diversity unity.”¹⁰

Below: Students wait to have their candles lit at the Carillon Tower, where the Walk of Life begins. The lighting of candles signifies the idea of keeping Dr. Martin Luther King Jr.’s dream alive.

Right: Allan Escobar and Linda Rodriguez perform the *cumbia*, a courtship dance performed in Colombia.



Samantha Copé

Fiesta

by Alisha Gallagher

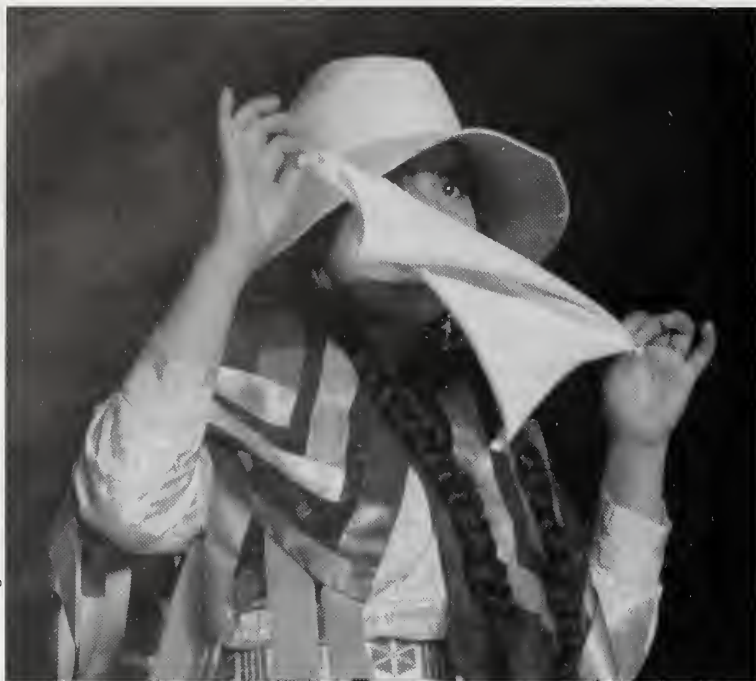
¡Fiesta! A word that, to most people, simply means “party” or “celebration” has a much deeper meaning when one examines its etymology. *Festa*, the Latin root of *fiesta*, literally means “feast.”¹¹ And this year’s Fiesta program was a feast indeed. The lively performances of song and dance that embody Latin American tradition gave audience members and participants a chance to celebrate the countless similarities, differences, and remarkable cultural samples of each country.

Fiesta’s emphasis this year, *Entrelazados con Unidad y Amor*, or “Hearts Knit Together,” exemplified the unity one can feel through diversity.¹² Lucky Fonoimoana, Fiesta’s program coordinator, described Fiesta as “one night where we can forget about different nationalities and see each other as people.”¹³ Some audience members attended Fiesta to celebrate their heritage, some came to learn about a culture different from their own, and others came to support friends. No matter their reason for attending, all left with a new appreciation for Latin American culture.

Joshua Pacheco was one student who sought to be united through diversity. Pacheco participated in three dances, none of which exist in his Venezuelan roots, but all of which he loved. He viewed Fiesta as a chance to offer his talents in order to contribute to a greater cause. “I love music, I love dancing, and I love my roots, and this is my opportunity to give back . . . to society so people can enjoy what I enjoy.”¹⁴ The rise and fall of cheers and applause throughout the evening confirmed the audience’s genuine excitement for each



Alisha Gallagher



country's performance, and to Pacheco, that is where the true meaning of Fiesta lies. "As a Latin culture, we have this . . . unity of love and emotion that we want the world to . . . bring into their lives. We're here to show people that it doesn't matter what color we [are] or what our backgrounds are—we have value in the eyes of God and we can . . . make a difference."¹⁵

For one night, Fiesta blurred borders and bridged gaps between Latin American countries. From Honduras to Peru, from Peru to Cuba, and from Cuba to BYU, Fiesta united people from all ethnicities by knitting hearts together and inviting everyone to participate in and enjoy this wonderful feast of culture.

Luau

by Bryce Hanks

The fluid motions of the dancers at Luau mirror the gentle waves that break upon the shores of the Pacific Islands. In unison, their arms rise up to the heavens and back down again while their hips rhythmically sway with the melodies. Each carefully formed, graceful movement writes a page in the story of the first Latter-day Saint missionaries who rode in on those same waves to share the gospel with the Pacific Islanders years ago. For those missionaries, their journey was *he huaka'i aloha*, a journey of love and sacrifice.

With each dance Luau brought many of the island cultures together to celebrate the gospel's arrival in Polynesia. The performances varied from a fierce Maori *baka*, or posture dance, to the gentle *le ele ele*, a dance that represented the coming of the gospel to the Samoan islands. Robby Wai, a senior from Oahu, Hawaii, said, "If [the missionaries] had never come to the islands I would have never [received the gospel] . . . so I feel very strongly about that, just because of how the gospel has blessed my life."¹⁶ Wai demonstrated those feelings of gratitude on the stage as he accompanied the Hawaiian section of the program by singing and playing the ukulele.



Left: Lisette Bravo participates in the *pacasito*. Adopted from rural areas in Peru, the *pacasito* is both a religious and celebratory dance.

Above: Nick Tiafala leads the *sasa*, a Samoan dance performed entirely while sitting down. Luau displays a wide variety of dances from Tahiti, Hawaii, New Zealand, Samoa, Tonga, and Fiji.

In addition to sharing the story of the gospel spreading to the islands, Luau also had a unifying effect on all who participated. Whether it was through sharing one's own culture or learning more about the Polynesian culture, each person contributed to this feeling of unity. Wai talked about the joy of sharing his culture with others. "Those who are of [Polynesian] cultures are happy that others are interested in it, respect it, and want to participate in it. [I like] to see someone who is not Hawaiian participating in Luau . . . it's cool to see them want to learn and try and do it."¹⁷ Corrine Fiso, a freshman from Las Vegas, Nevada, participated in the Samoan section. She explained that participating in Luau "just makes you feel more like you're a part of a group. Even though you're not all part of the same culture you all have this same thing in common."¹⁸

With each beautiful movement and facial expression, one comes to understand that the dancing tells a deeper story than the simple account of missionaries coming to the islands of the Pacific. At Luau, the love of the Polynesian people is also expressed. It is this characteristic that brings together each Luau participant and forms unity from diversity.

Pow Wow

by Liahona Wafus

An infant sleeps on her father's lap, motionless and undisturbed by the thundering drum circle of which her father is a part. As innately soothing as these sounds are to Native American people, they pass on their message of peace and unity to non-native guests of Pow Wow as well. The sounds of this year's twenty-ninth annual BYU Harold A. Cedartree Memorial Pow Wow were no exception.

This celebration of culture came to the Wilkinson Student Center for two days and nights, allowing for families to reconnect and for intertribal relationships to form amidst customary food,

crafts, and music. “Pow Wow is about family, and this cultural exchange is an important part of sharing with those whom you love and respect,” Pow Wow coordinator LaVay Talk said. “I love the fact that we can honor generations that have passed. Because of their love and sacrifice, all native people have been able to persevere, even when life took its toll on our ancestors. This celebration means all tribes can contribute to its significance.”¹⁹ Such contributions preserve traditions that are still enjoyed today.

These traditions include the vibrant dancing that ties every aspect of Native American culture together. Tiny tots, older children, teenagers, adults, and the elderly participate in diverse styles of dance including traditional, fancy, women’s jingle, and men’s grass dance. Each dance represents this culture’s deep respect for all creation.²⁰ Drumming and singing, elaborate regalia, and intricate movements connect the dancers with the earth, their people, and their individual purpose. Although the dancing takes place in a competition setting, this connection is viewed by hundreds of audience members who in turn pick up on the sense of confidence, peace, and inner strength demonstrated by each dancer. Intertribal dancing acts as the social dance portion of the evening, inviting natives and non-natives alike onto the floor.

One way students were able to learn and share was by participating in this year’s hoop dance exhibition. Instruction was provided through fall and winter semesters in preparation for the Pow Wow performance. Dancers ranged from Hispanic to Caucasian to Polynesian, and each proudly represented themselves, their heritage, and the Native American culture. Instructor Jerad Todacheenie commented on the performance, saying, “This is one event [where it] doesn’t matter what race or Native American tribe you originate from. We *all* dance expressing our inner desires, emotions, feelings, and thoughts . . . united in song, purpose, and meaning, hoping for the same result [to share with the audience].”²¹ This year’s head man and head lady, Jacob Collins (Choctaw/Ponca) and Shauntel Talk (Navajo), respectively, exemplified the university’s vision for students to become leaders who enrich the general campus culture, unifying native and non-native students.

Pow Wow serves to bind together the hearts of all those who respond to its beckoning drum call. The teachings of the Native American people reflect the principles of unity, sharing, and learning. All who attend are valuable to the whole, with something to give, much to gain, and treasures to share.

During the MSS Celebration of Culture Program, students at BYU have the opportunity to celebrate a variety of heritages, whether by volunteering their time and talents or by being an audience member. From the Walk of Life to the hoop dance there is wonder to be found and unity to be felt in every part of the festivities, exemplifying the MSS mission statement scripture, “Ye are no more strangers and foreigners, but fellow citizens.”²²



Liahona Walrus

The grace of Native American women is demonstrated by three traditional dancers. The mix of young and old acts as a reminder of the importance of traditions and legacy passing from generation to generation.

NOTES

1. Anthony Bates, interview by author, digital recording, Provo, Utah, January 11, 2010.
2. Ibid.
3. Multicultural Student Services, “Mission and Objectives,” Brigham Young University <http://multicultural.byu.edu/mission-objectives>.
4. Marcos Perez, interview by author, digital recording, Provo, Utah, January 18, 2010.
5. Ahmad Corbitt, (Walk of Life keynote address, Brigham Young University, Provo, Utah, January 18, 2010).
6. Howard Dodson, “Towards a More Perfect Union: Martin Luther King and the Struggle for the Soul of America” (forum address, Brigham Young University, Provo, Utah, January 26, 2010).
7. Anthony Bates, interview by author, Provo, Utah, March, 17, 2010.
8. Sarah Sardoni, interview by author, digital recording, Provo, Utah, February 19, 2010.
9. Danielle Tibbitts, interview by author, digital recording, Provo, Utah, February 27, 2010.
10. Wilfried Eyi, interview by author, digital recording, Provo, Utah, February 27, 2010.
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12. “The Unity of Diversity,” Celebration of Culture Program Fiesta 2010, Multicultural Student Services, Brigham Young University, program.
13. Lucky Fonoimoana, interview by author, Provo, Utah, March 17, 2010.
14. Joshua Pacheco, interview by author, digital recording, Provo, Utah, March 20, 2010.
15. Ibid.
16. Robby Wai, interview by author, digital recording, Provo, Utah, March 31, 2010.
17. Ibid.
18. Corrine Fiso, interview by author, digital recording, Provo, Utah, March 31, 2010.
19. LaVay Talk, e-mail to author, March 25, 2010.
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21. Jerad Todacheenie, e-mail to author, April 9, 2010.
22. The Holy Bible (King James Version), Ephesians 2:19.

Media Arts Making Movies at BYU

by *Samantha Copé*

Brigham Young University's (BYU) media arts studies program is designed to produce storytellers that will inspire the people who come in contact with them and their art. It is based upon

learning how to interpret media by studying film theory, history, criticism, and culture. Students have the opportunity to develop practical skills through specialized classes and by involving themselves in projects outside of the classroom.

"We're not an art school. . . . We're a university and we're interested in a liberal arts education," said Thomas Lefler, a BYU film professor and producer. "If they want to work on a crew the rest of their life, probably, this isn't the place for them, but we're interested in educating people who will have an impact on storytelling in the moving image world."¹

History

Brigham Young University's film program began administratively with the creation of the Department of Motion Picture Production. Encouraged by leaders from The Church of Jesus Christ of Latter-day Saints, the Motion Picture Studio was built to make movies for various programs of the Church.² In 1965 it became part of BYU's Communications Department, although it remained non-academic.³ The film classes that existed prior to the formation of the major supplemented other areas, in particular photography and communications, and were offered through the Communications Department.

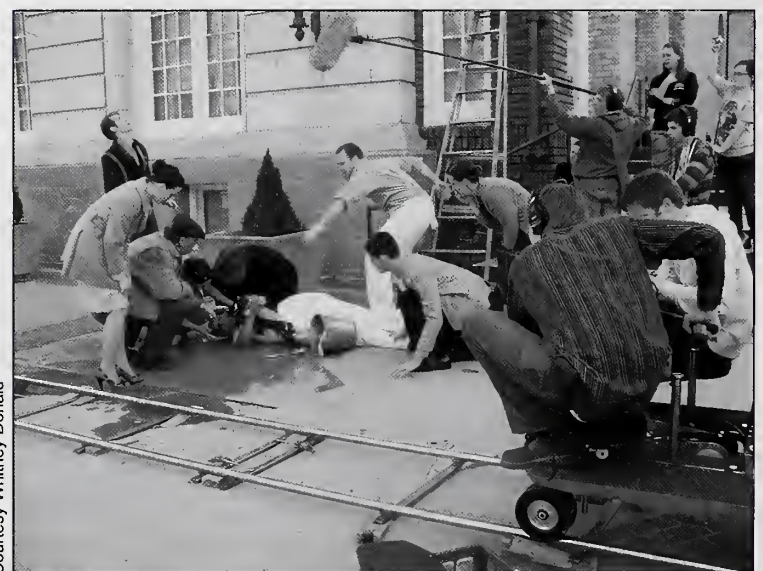
The official major program evolved from these classes, and "in 1974, the Theatre and Media Arts departments were merged into one, forming a union which has fostered a healthy collaboration between these two artistic disciplines for over thirty years."⁴ Aside from moving out of the Communications Department, the media arts program has changed its focus along with its name. In the past, the emphasis was on art and production and students were awarded with a Bachelor of Fine Arts for film. When the change to a B.A. in media arts occurred, the shift to a critical studies emphasis came about as well. However, since its inception, the purpose of the department has remained constant: to study "humankind and our attitudes toward ourselves as revealed in artistic expression."⁵

The Program

The media arts studies major has three explicit areas students can explore: critical studies, nonfiction production, and fiction production. Students within the major are not required to pick a specific area because the classes for each track are outlined and available to everyone.

With the program's emphasis on critical studies, many classes are historical and theoretical, and they involve viewing and analyzing different films. There are also classes where students learn specific skills and can discover what they love, including cinematography, editing, sound acquisition, and storyboarding. A common favorite among media arts majors is TMA 185, or Basic Media Production. In this class, students learn the essentials of screenwriting, editing, shooting, and working in groups. "This class really helped me to gain a feel for collaboration on small film projects," said Kenji Tsukamoto, who's been in the program for two semesters.⁶

Film majors quickly learn that the business of filmmaking is all about working together. "The thing I love about film production is that it's a very unique art form [because] you can't do it right without



Courtesy Whitney Donald

Media arts students have the opportunity to volunteer on student projects in several different roles. For the role of a director one must go through specific courses, but every other position, such as the boom operator or director of photography, is open to anyone the producer chooses. Pictured here is the student Emmy-winning short, *Inspector 42*, directed by Nathan D. Lee and produced by Lyvia Martinez.

collaboration,” said Lyvia Martinez, a BYU graduate who studied screenwriting. “[I could] write the best script in the world, but it’ll never be complete until someone else takes it, and the actors come in, and the production designer comes in, and the director comes in, and everybody else brings in their interpretation. . . . What I love about screenwriting and . . . film is that I can’t do it by myself. It has to be people coming together.”⁷

Religion also plays an important role. As a program at a church school, spirituality in cinema is integrated into courses and goals of the program. “There is spirituality in film, and the capturing and portrayal of the human experience,” said Tsukamoto.⁸ Students are encouraged to share the principles of the gospel in the movies they make whether it’s subtle or more direct.

Resources, Facilities, and Apprenticeships

The media arts studies program provides access to equipment for film projects, and students are excited by the opportunity to use it. According to Josh Kikkert, a media arts major of two years, “BYU has some of the best equipment of any film school in the country. They have state-of-the-art film and digital cameras, as well as a vast array of lighting equipment.”⁹ The software in the Media Arts Lab is also a great resource available to students with the latest edition of Final Cut Pro and other editing programs. “Film students also have some access to the LDS Motion Picture Studio, located in Provo, where they can use the sound-stages, high-end editing bays, and film color-timing suite,” Kikkert said.¹⁰ Permission to use these resources comes through working on film projects whether they are for a class, a senior capstone, or a new development known as practice exercises, where students can work with an advisor to borrow the tools needed to educate themselves.

Media arts students also gain experience through BYU Broadcasting, which has its own studios on campus and offices south of campus in the KBYU Media Center. There they produce shows that are broadcast on BYU Television. Soon the offices and studios will be combined as the completion of the new broadcast building nears.

Apprenticeships for the Motion Picture Studio and BYU Broadcasting are offered through the Theatre and Media Arts Department as a class. Students work with professional mentors to learn the business of film and television production and occasionally acquire job opportunities through these programs.

Becoming a Media Arts Major

The program is competitive with “only 30 to 50 percent of applicants” gaining admittance.¹¹ The application is rigorous with several written assignments, a graduation plan, and a short film or photo essay to be included.

The following are some words of advice from those who have been through it before:

■ Don’t stress about experience. “Most students think they have to know a lot about filmmaking when they come, but that’s not the case,” Lefler said. “The application is simply [to see] if you are eager

and we expect people to know how to think, and how to read and how to write. . . . We’re less concerned about whether they know which way to point a camera.”¹²

■ Do stress about writing. “I think you could submit the most amazing creative sample for your application but that is nowhere near as important as all the written portion,” Tsukamoto explained. “Filmmaking is all about storytelling . . . so work on your writing skills.”¹³

■ “If you don’t get in the first time, keep trying,” advised Candice Gutierrez, who was admitted last year.¹⁴ Often the professors just want to see students mature before they are accepted.

■ “Just be yourself,” said Grace Giuria, a senior in the program. “You want to show others out there . . . a point of view they may not have seen.”¹⁵

■ Look before you leap. “Make sure you have a passion for the harsh amount of work that film is going to be,” Martinez cautioned. “I think sometimes people go ‘Oh! Movies! That sounds like fun.’ [They] don’t realize that those movies take two to four years to make. . . . But if you love it, you love it, and you’ll get through it.”¹⁶

Post Graduation

There are several options after graduating from the media arts studies program. Many students continue their education at graduate school, including New York University and the American Film Institute, while others go straight to work in their craft and make movies. Some find jobs with companies to develop their media departments. There are also a few who do something completely different but they come away with an understanding of how to read films and are able to learn from them for the rest of their lives.

“My [sense] is that students who come here to apply themselves will be able to find the place where they need to go,” Lefler affirmed. “I mean that in terms of not only the education that they get here, but [also] the spiritual dimension of their lives.”¹⁷

NOTES

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The Gaucho: Son of the Pampas

Mi gloria es vivir tan libre
Como pájaro bajo el cielo;
No hago nido en este suelo
Ande hay tanto que sufrir,
Y naides me ha de seguir
Cuando yo remonto el vuelo.

My joy is to live as free
As the bird in the sky;
I make no nest on this earth
Where there's so much to suffer,
And no one'll be able to follow me
Once I'm ready to take off again.¹

(Excerpt from *Martín Fierro*, by José Hernández)

by Bryce Hanks

The Gaucho cuts out a rugged figure in the pages of history; a man who refused to live a life trapped by a web of congested streets and teeming masses of people, but instead heeded an innate pull toward the expanse of grassy Argentine plains underfoot and the arching emptiness of blue sky above. Engendered by this untamed countryside, the Gaucho embraced a wild life and roamed free on the vast grasslands. With the steady ebb and flow of years his unique way of life has all but vanished, overtaken by the tide of modernity. Today, few Gauchos remain to be seen in Argentina, but their predecessors have nevertheless become a legend to an entire nation.

The word Gaucho itself is laden with significance. It was derived from the Quechua word *huachu*, which carries the connotation of an orphan, vagabond, or nomad.² Not surprisingly, their history parallels this cheerless etymology.

The Gaucho's story begins in the sixteenth century. As Spanish conquistadors swept across South America in their insatiable quest for land, they intermingled with the indigenous populations that they had defeated.³ This meeting of the two races produced a people composed of both Spanish and Indian blood—the *mestizo*. Not necessarily indigenous, though still regarded as inferior to the Spanish at that time, *mestizos* were left orphans in the aftermath of the conquest. Unable to possess land or livestock, they delved into what is now Argentina's heartland where they could find refuge in the open plains.⁴ After some time, they acquired the name Gaucho.

The life of the Gaucho was inextricably tied to those plains that he wandered. Consisting of the majority of central Argentina today, those flatlands are referred to as the Pampas, a Quechua name that literally translates to mean "space."⁵ It is an accurate reflection of the area, too. Grass blankets the Pampas, stretching out until it touches the horizon, giving ample room for the Gaucho to carve out a life.

In the era of the Gauchos, the Pampas were blessed with staggering amounts of cattle whose countless numbers provided their sustenance. The meat was prepared immediately after slaughtering a cow and then placed directly above hot coals on a spit. For the Gauchos, this was their primary source of food, and they would dine on red meat multiple times a day.⁶ Another staple of the Gaucho diet was *mate*. This herb-flavored hot drink served an important social role, as it was very common to drink *mate* in groups.⁷ This way, a group of Gauchos could huddle together in the feeble morning light or the darkening hours of the evening conversing and sipping a warm cup of *mate* together.

The Gaucho's attire reflected his unique and rough life on the Pampas. Perhaps the most notable feature was the *chiripá*, a piece of fabric which hung from his waist past the knees—resembling chaps. Above his waist, a white shirt and a coat covered his torso with a *poncho* that he wore during the cold winters.⁸ He also often wore a hat to protect himself from the harsh sun and a wide leather belt wound around his midsection.⁹

The Gaucho also carried with him specialized tools. The most vital of all these instruments was a long knife, or *facón*, that was always on his person. The *facón* was essential to his livelihood because he used the knife for preparing food, eating, and fighting—a common occurrence on the Pampas.¹⁰ The long and deadly *facón* often lashed out to avenge some injury to the Gaucho's honor, to measure himself up to a stranger, or even to pass the time.¹¹ Domingo Sarmiento, the seventh president of Argentina, observed that “the common man of other countries takes up the knife to kill, and kills; the Argentine Gaucho unsheathes it to fight, and wounds only.”¹² Such brawls were simply part of the Gaucho's life.¹³

Another piece of equipment the Gauchos used was called *boleadoras*. It was composed of a rope with a leather-bound stone attached to each end, and from the middle of that rope was another rope with a third stone attached to its own extremity. The Gaucho would wield *boleadoras* by swinging it above his head and then throwing it at an animal. Upon release, the three stones would splay outwards and rotate in midair so that when the rope came in contact with the hind legs of his intended target, it would quickly wrap around it and force the animal to the ground.¹⁴ The life of the Gaucho perfectly suited the Pampas, but it was not to last forever.

The steady march of years brought with it an end to the Gaucho life as it was largely lived in the days of Argentina's infancy. Among the factors that signaled the Gaucho's demise was the advent of the railroad. As the train tracks slithered ever farther into the Pampas, they brought with them civilization—a rival of the nomad. Soon to follow was the division of lands into private property, with long expanses of wire fences cornering in the rangy Gaucho. Perhaps the strongest blow to the Gaucho lifestyle was that of conscription, which required each Argentine male to serve in the military for two years.¹⁵ A military life forced the wild and free Gaucho to live a life of discipline and work, creating within him a sense of solidarity with his country and respect for authority. It permanently

separated him from the life he had lived before, bringing him into common society.

The modern-day Gaucho now lives in numbers much reduced to those of past centuries, and only traces of their legacy are to be found.¹⁶ However, the spirit of the Gaucho has weaved an unforgettable pattern into the fabric of Argentine life. The Gaucho represented his nation as a rugged individual whose love of freedom was to foreshadow the progress of the young republic toward greatness. Even though Argentina can no longer accommodate the liberated life of the Gaucho, that freedom still resonates within her borders and within her people.

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Below: Two Gauchos, with a third officiating, prepare to duel. They wield the *facón* with a *poncho* covering their other hand to defend against the blows. Fighting among Gauchos was common and considered an integral part of life.

Right: A Gaucho poses for a picture with his hand firmly gripping his *facón*. Resting on his shoulders is a *poncho*, and the traditional *chiripá* protects his legs.



Maori Bone Carvings:

Adorned with Aroha

by Liabona Walus

Commercialization of worldwide culture has brought about great interest and admiration for Polynesian cultural practices and sacred artifacts. These include Maori carved pendants—items often purchased upon arrival or departure to and from New Zealand, Hawaii, or other Pacific Island nations. For those who have purchased a carved souvenir to forge a link with Polynesia, to preserve memories of a cherished visit, or to simply wear because it looks good, knowing the meaning and history of this Maori *taonga*, or treasure, enhances its personal and cultural value.

Maori have carved for centuries. Intricate patterns can be found on meetinghouse rafters, homes, furniture, tools, weapons, and even skin—signs that carving carries a deep association with this people. “Carving gave us an identity, a written history instead of ink and paper,” Hemi-Tahi Pene of the Nga Puhi tribe said. “[Our ancestors] did it to tell the stories of our people . . . the great migration from Hawaiiki . . . the *whakapapa* (genealogy) from me back to Adam and even to *Io* (God) himself.”¹ As this was the only form of historical record early Maori had, carved artwork was made to endure. Time and energy were freely lavished on such works, proving the significance of this artistic record.

Maori art forms take their foundation from the gods. Carving and the materials used originated from tribal beliefs on the creation of the world. *Tane*, the son of *Ranginui* (the sky father) and *Papatuanuku* (the sky mother), was the god of the forest. Responsible for the wood Maori carved, *Tane* is worshipped in prayer for providing his *wairua* (everlasting spirit) and *mauri* (life force) to those who associate with his sacred commodity.² The Maori also associated whale bone and ivory with deity, namely *Tangaroa*, the god of the sea. Bone of the extinct giant bird *Moa* and even human bones were carved until the fifteenth or sixteenth centuries when *pounamu* (New Zealand greenstone) was discovered and heavily utilized because of its durability and sharpness.³ The carving of such precious materials linked Maori lives and history with the spirit world.

Taonga *whakaraki*, or ornamentation, originated from trends brought from early East Polynesian settlers who were said to have arrived in New Zealand around AD 1250 to 1300.⁴ Simple stone ornaments consisted of ‘reels’ and ‘spools.’⁵ These vertebrae-shaped pendants resemble originals found in the Marquesas, Cook, Tahitian, Solomon, and Hawaiian Islands. Cheveroned

pendants—characteristic of these islands and made from sharp pieces of human or whale bone and carved with intricate curved patterns—were found in many early archeological sites throughout New Zealand.⁶ However, Maori added their unique historical design and these primitive creations evolved to become the elaborate treasures they are today.

Because of their connection with the Gods, taonga are hallowed by the Maori people. The word taonga can be associated with anything considered to be a treasure: language, a family heirloom, or anything else of significant worth.⁷ Anciently, the significance of taonga was *tapu* (sacred), enabling them to be used as talismans to represent and protect the wearer's *mauri*. Taonga were symbols of chieftainship and were as valuable to Maori as precious stones were to Europeans.⁸ Endless stories tell about the magical properties of these treasured pieces.

Taonga made it possible for people to become associated with high-ranking individuals and gave communities a higher status as a whole because the treasures carried with them the *mana* (prestige or character) of the previous owner and occasion. "Occasions on which they were used became important points in history; important events of important people's lives were recounted to accompany specific objects used on those occasions."⁹ Michele Parata Hamblin of the Ngati Toa tribe said, "Wearers do not possess these taonga as their own property. They hold these treasures in trust for future generations. Personal adornments become family treasures worn by descendants today as marks of respect for the continued guidance of ancestors in contemporary life. When I wear my taonga around my neck, it is as if my heritage comes to the forefront."¹⁰

In speaking about carved taonga, Maori academic, artist, and author Sidney Moko Mead noted that "we treat our artworks as people because many of them represent our ancestors who for us are real persons. . . . They are anchor points in our genealogies and in our history."¹¹ Anciently, when a taonga was passed on, a portion of the giver's spirit was said to stay within the pendant. Lionel Perrett of the Ngati Ranginui and Pukenga tribes spoke sentimentally about a taonga given to him by his parents. "It's close to my heart, underneath my clothing, on my skin so when I feel it, it's a nice reminder of what it means and what it stands for—which in this case is my parents and my genealogy."¹² Mead further explains about family, "without them, we have no position in our society and we have no social reality."¹³

Taonga are still perceived by some as *tapu*—and to some they are not; however, in either case they are highly respected. To many, the significance of a carving is made only by its association with people, and so pendants are often given as gifts. They are symbols of relationships, love, and inheritance. Vernon Heperi of the Nga Puhī tribe said of a carving given to him by his mother, "I don't know if it's of any value to anyone except me, but I have a *pounamu* taonga that meant so much to me I gave it to somebody else. I understand that the highest tribute that I can pay to someone is to give them something that is very dear to me. That tells them, 'I love you, I respect you, thank you.'"¹⁴

Taonga Symbolism



Drop: Drop pendants are often called comfort stones. Teardrop-shaped taonga represent healing, comfort, positive energy, and reassurance.



Hei Matau: This fish hook shape represents strength, prosperity, abundance, fertility, and a strong link with the sea. *Hei Matau* are decorated to show respect to the sea.



Hei Tiki: *Tiki* was said to be the first man in the Maori world and teacher of all things. Wearers of *Hei Tiki* are said to be loyal, strong, intelligent, perceptive, and clear thinkers.



Koru: *Koru* symbolizes new beginnings, change, spirituality, peace, tranquility, and a strong sense of family.

Illustrations by Lihona Walrus

Talented New Zealand carver Hepi Maxwell of the Ngati Rangiwewehi tribe said, “I am very proud to be able to use my skill to produce work which people treasure and [which] become meaningful heirlooms. Then their children come and ask me to carve for them, and so it goes on. That’s a great feeling.”¹⁵ This family connection Maxwell creates is very important to him, and his greatest pleasure comes from producing a shape that is personally meaningful to the wearer so he or she will cherish and wear it often.

Carved pendants today are modeled after a variety of modern shapes influenced by ancient Maori relics, tools, weapons, and symbolic figures. The most common traditional designs include teardrop, *hei matau* (or fish hook), *hei tiki*, *koru*, *manaia*, *toki*, twist, and whale tail. Several modern carvers incorporate many traditional shapes into one carving. Bone and wood carvings noticeably become discolored as they absorb the oils of the owner’s skin. This discoloration is said to represent the wearer’s spirit being soaked up into the taonga; therefore, pendants literally and figuratively become an embodiment of the past.

Taonga can be a symbol of heritage and love no matter what ethnicity a person is. “Cultural giving and sharing of knowledge is important and it is a symbol of respect and love; it adds to the meaning to any carving.”¹⁶ Many wear them; many know what they signify and many do not; however, taonga are for all people. “Taonga receive their significance from the person. Alone they are nothing. Alone they are bone, greenstone, just rocks.”¹⁷

NOTES

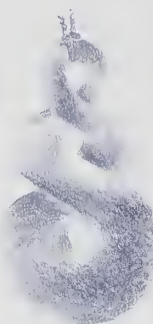
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Manaia: This ancient mythical being represents the messenger between mortal and spirit worlds. The bird-like head of the figure symbolizes flight. *Manaia* is a guardian against evil spirits.



Toki (Adze): Shaped as the traditional Maori axe blade, *Toki* represents power, control, strength, sharpness, and the straight and narrow.



Twist: The twist depicts two lives, peoples, cultures, or ideas becoming eternally one.



Whale Tails and Dolphins: These pendants are worn for protection and encompass friendship reflecting the bond between man and mammal.





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